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the Stranger

Volume 25, Issue Number 34
April 20–26, 2016



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illustration by **NICOLAS BARROME**
nicolasbarrome.com

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WE SAW YOU

STRANGER STAFFERS WERE THERE AS IT HAPPENED



SCENE OF YOUR NONSTOP COMMENTARY *You want to talk about ass? You're an ass.* KELLY O

LIBRARY OF (SEXUAL) CONGRESS

On Sunday, the first truly glorious day in what would become a nice run of them, you, a young man in an army jacket, bummed several people out by standing in front of the Central Library in downtown Seattle remarking on the general fuckability of every woman who came within harassing distance of the revolving door. You rated them. You made grunting

sounds. "That," you remarked, "is an ASS!" And it was, it's true, an ass. No one confronted you, least of all us, which is a shame, but you did get several contemptuous looks from women as they passed, though they didn't deter you in the least. Maybe you were blinded by the sun? Or perhaps a larger obliviousness was at work.

DEATH DEFIER ON DENNY

We saw you, a man in your 20s, biking east on Denny near Boylston on a Thursday morning while texting or making a song selection on your phone with one hand. At least you were wearing a helmet.

WATCHING PORN ON MERCER ISLAND

You were kicking it at home in the residential area of north Mercer Island late at night on a Saturday. We were passing by during a stroll to go find a decent smoking spot. Your house was beautiful and had a sweet deck facing the street. Even more eye-catching, however, were your massive windows that gave us a view into your bedroom. We may not have seen *you* exactly, but we did see what you were watching. In fact, the whole street could see that oil-slicked ass bouncing on an incomprehensibly large dick on your giant TV screen. You do you. But maybe get yourself some decent curtains?

CASUAL TASER THREAT ON PIKE

Walking up Pike Street across from the convention center, we saw you approach in a neon-green hoodie and a goatee. It would have been fine if your facial hair were your only offense to decency that evening. But no. You had a Taser in your hand, too. You approached and held out the Taser in your open palm as if it were a jar of Grey Poupon you planned offer random members of the public. Then you said: "Hey, I got this Taser! I got this Taser!" And, looking down at your hand, everyone could see that you did, in fact, have a Taser. When you started pushing the button, causing the weapon to crackle with electricity, you crossed the line from being an annoying dude to being an annoying dude who was posing a threat to other people. Hope you find the help you need, but in the meantime—fuck off with that Taser shit.

SING IT, CELLULAR-BIOLOGY AFICIONADO

On Saturday morning, you—an intense white guy in horn-rimmed glasses, listening to music on your phone—were striding uphill on Olive Way near Harvard while rapping in a frantic voice about "mitochondria and cells."

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



MAN-BABY MANSLAUGHTER AVERTED

To the cyclist who just screamed bloody murder at me and blocked my car with your bike, forcing me to pull over so you could shout and spit in my face: Yes, I did look both ways before pulling out of the parking lot because, no, I do not enjoy committing manslaughter. In fact, when I heard your bloodcurdling shout, I about shit my pants because I had no idea where it came from. But then I saw you, 20 feet ahead of me, red-faced and wild-eyed, coming at me in a storm of righteous fury. I will accept my part in this: I probably could have been more careful. But let me also offer some advice: Perhaps going 30 miles per hour down a hill wearing nothing but body-covering, ball-clutching black-and-gray spandex, on a thousand dollar bike, on a rainy day is not the best way to be visible. Motorists are, for the most part, keeping an eye out for other cars, not moving man-babies on two wheels. So next time you go out on your bike, wear something fucking visible.

—Anonymous

Returning Column

You're Wrong About That: 4/20 Edition

By Francine Colman-Gutierrez

Hi. I'm Francine Colman-Gutierrez. You say you like pot? Here are some things you are wrong about:

"My clothes and hair don't smell that bad": You're wrong about that, they smell infinitely worse.

Sativa versus indica: There's absolutely no fucking difference, and you're wrong to think so.

The munchies: Umm-hmm, like you don't ALWAYS want snacks.

"Pot shops are happy to answer my questions": Nobody likes answering your questions.

"Weed makes me too paranoid": Wrong. Weed makes you just paranoid enough.

Hemp: Pot is legal now, so let's stop pretending hemp has an actual purpose.

Pot brownies: Hey, great job ruining some perfectly good brownies.

Your "awesome" vaporizer: Awesome? Then how come it only vaporizes weed?

"Weed makes me better at video games": Let's take this discussion to Mario Kart, where I'll show you how wrong you are.

"Now that it's legal, weed is cool!": Nice try, narc.

Government conspiracies: You might be on to something.

"4:20": According to my watch, you've got 40 more minutes of work, ace.

"See the thing about cannabinoids is...": Sorry, what was that? I fell asleep for a second.

Tie-dye: More like why-dye?

Saying names of strains aloud: You're never not going to sound like an asshole.

"Weed legalization puts local dealers out of business": On the upside, he won't be hanging out at my house for 45 extra minutes explaining *Game of Thrones*.

Knife hits: Should I call the emergency room in advance?

"Shatter": Stop trying to make weed sound like a real drug.

"Couch lock": Actually, you're just lazy.

Saying "namaste" instead of good-bye: Go fuck yourself.

"Hippie speedball": The only place coffee and weed should be combined is in a landfill.

Edibles: Because why wouldn't I want to wait two hours to get high and then be out of my mind for six more?

"Oh wait... now I get it": Glad you could finally join us, Einstein.



FOUR BLACK BOYS ON BEACON HILL

Late on a Thursday afternoon, while doing dishes and looking out of our kitchen window on Beacon Hill, we saw you, a group of four black teenage boys, sauntering down the alley behind our house. You were all wearing hoodies and shorts, and you joked around with each other as you dribbled and passed a basketball back and forth. You were probably heading to the nearby park to shoot some hoops. But considering that just three weeks before, we watched four police officers chase our neighbor, another young black man, through the same alley before forcing him to the ground, guns drawn, your ordinariness moved us to tears.

BELLTOWN BRAT

On an unseasonably warm Friday afternoon, you sat near the back of the 33 bus wearing a red jacket and your hair in a bun, chatting loudly with a friend. When the bus slammed on its brakes along Third Avenue in Belltown, you shouted at the driver like a pissed-off teenager in the back of your mom's minivan, "Learn how to drive!"

CONVENTION CAUCUS CRAZINESS IN BALLARD

You gripped a white index card with your name and polling district written down on

it. You were one body in a sea of hundreds crammed into the gym at Ballard High School for the Democrats' delegate caucus. The index card was your "vote," and in order to cast it, you were supposed to wait at least an hour for introductions and speeches from your fellow delegates. Your eyes widened in horror when you realized that this process probably wouldn't just take an hour; it would take two, maybe three or four. You asked a volunteer what you should do with the card if you needed to leave earlier than that, and she did not know. She instructed you to take a picture of yourself with your index card and send an e-mail to the organizers. What would have happened if you had nefarious intentions and stole a stack of index cards? What would happen if you dared to write down other people's names? Is this what democracy looks like?

A SUNDAY WITH A STRANGER

You had *The Stranger* and a Sunday *Seattle Times* splayed out on the table in front of you at Hot Cakes as you sank the edge of your fork into a thick, crumbly brownie. You were there alone, enjoying the newspaper and the brownie. If we had to guess, you must have been in your 80s. It seemed like the only way you ought to be spending a Sunday morning. ■

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CARLOS NIETO *Pricked by a needle during a closing shift last August.*

ALEX GARLAND

Starbucks Baristas Are at Risk of Being Poked by Dirty Needles

Our inboxes were flooded by concerned baristas around the city. Here are two of their stories.

BY ANA SOFIA KNAUF

That's not just a diabetic needle," a downtown Starbucks store manager told barista Carlos Nieto after he was pricked by a needle during a closing shift last August.

After a day of slogging through drink orders, Nieto, 21, said he and his coworkers were closing down the store. They all just wanted to go home. Nieto tossed the trash bags—some from behind the coffee bar and another from the bathroom—into a dumpster. When he tried to make room for more bags, something pricked his left index finger.

It turned out to be a used hypodermic needle.

When Nieto reported the incident, his store manager said he should "probably go to the doctor." But it was nearly 10 p.m. on a weekend night, Nieto said. And he had to work the next few days, too.

"Three days afterward, I went to the doctor," said Nieto. "The doctors told me I should've gone to the ER that night [of the incident]. The [required] medicine, which is a preventative for HIV, only works in the 72 hours after you've been pricked."

He mentally panicked while he walked to the pharmacy to get his medication.

"I was on the verge of tears outside the Bartell Drugs on Capitol Hill. And I was like, 'What if I have HIV? Starbucks might have just ruined my life.'"

Nieto spent the next month on the medication and in and out of clinics for blood tests. According to Nieto, doctors have told him that he has less than a 1 percent chance of getting the virus. So far, all of his tests have come back negative for HIV. And while that's some comfort for Nieto, that doesn't make the situation okay.

"If Starbucks cared about me, I shouldn't have even been in the situation to begin with... It was really stressful. It was hell," says Nieto. "I feel like there is not enough effort [being made] by the people in charge in order to [give] Starbucks workers a safer environment."

According to a spokesperson from the Washington State Department of Labor & Industries (L&I), regulations mandating the installation of sharps disposal boxes are geared toward the health industry because

of regular exposure. A handful of Starbucks locations have sharps containers in their back rooms, the L&I spokesperson said, but none are required to, and sharps containers in back rooms aren't going to protect baristas from

It would appear that unsafe needle disposal is a problem for the iconic coffee shop.

needles that are being disposed of in restroom trash bins.

Judging from the outpouring of e-mails from Starbucks baristas I have received after *The Stranger* published an article about all the unsafe injection sites across the city of Seattle—which includes the bathrooms of many of Seattle's Starbucks locations—it would appear that unsafe needle disposal is a problem for the iconic coffee shop.

So how could Starbucks be part of the solution in creating safer injection sites? It's not by stocking sharps containers behind closed doors in employee-only areas. It's by installing sharps disposal boxes in all of their bathrooms. Placing the containers in plain sight would encourage drug users to safely dispose of their needles, making the bathrooms a safe place for Starbucks employees and their customers.

"There's the Clover machines that we have to make coffee," said Nieto. "Starbucks bought the company, and each Clover machine costs \$10,000. If you can spend \$10,000 on a coffee machine, why can't you [spend money on sharps containers and improve] our working circumstances?"

That would mean putting sharps containers in the restrooms, not the back rooms.

According to Darrion Sjoquist, 19, a former Starbucks barista who was also pricked by a used needle, the issue boils down to the company's branding. Like Nieto, Sjoquist was pricked by a used needle while taking out the trash.

"When I spoke to the district manager, he said [getting sharps kits] wasn't something Starbucks did at all because of the image Starbucks is trying to portray," said Sjoquist. "But it poses an immediate danger to both baristas and the customers. We have a precedent of needles being found and a precedent of people getting pricked. This shouldn't happen to anyone else."

Starbucks's response?

"We are aware of this citywide issue, and have protocols and resources in place to ensure our partners are prepared to take proper safety precautions as needed," a Starbucks spokesperson told *The Stranger* when we reached out for comment.

But is that really the case? According to Sjoquist, who worked at the Mount Baker store until March, that's far from the truth.

"Before the incident, there was no training. Even disposing of the [needles], we were told maybe put it in a bag and maybe label it with 'Be careful,'" says Sjoquist.

At least at his store, Sjoquist says, the managers knew what to do after he was pricked. After disinfecting his finger with rubbing alcohol, Sjoquist's manager told him to head to the doctor immediately. The former barista went to Zoom Clinic on Broadway, had blood drawn, and received medication.

When he came back to work, Sjoquist repeatedly asked his manager what Starbucks could do about safely disposing of needles.

"Time went by and nothing happened, nothing changed. When I asked [my manager] about getting a sharps kit or even just getting some training, she said she was working on getting rid of the garbage cans in the bathrooms and just replacing our paper towels with hand dryers," Sjoquist said. "I told her that it wouldn't stop the problem. They would just hide the [used needles] in different places or not hide them at all."

Sjoquist is going in for another HIV test at the beginning of next month.

"I know the chances of me getting a horrible disease are statistically low, but not knowing is still unsettling," Sjoquist said. "I'm more frustrated that Starbucks as a company isn't reacting in a way that's empathetic or wanting to fix the problem." ■

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Tim Eyman Declares War on Sound Transit—Again

The New Antitax Initiative That Could Blow Up Plans for Expanded Light Rail in Seattle

BY HEIDI GROOVER

Antitax initiative-monger Tim Eyman has declared war on Sound Transit. While his latest offering, Initiative 1421, doesn't mention the words "Sound Transit," Eyman's intent is clear.

Eyman didn't return requests for comment for this story, but on the website for his organization, Voters Want More Choices, you'll find this: "Seattle-centric Sound Transit is going to try to impose \$15-\$25 billion in additional taxes this year—our initiative derails that," the site reads. "Bring Back Our \$30 Car Tabs throws a much needed monkey wrench into what they're calling 'ST3.'"

The initiative would cap car-tab fees at \$30 statewide. Today, those fees vary across the state and are higher in Seattle and the surrounding area because of an added fee that helps fund Sound Transit.



CHOO CHOO Eyman's initiative would wipe out the amount of funding it would take to expand to West Seattle and Ballard.

In the proposal for the next expansion of light rail, Sound Transit 3, car-tab fees (known as the motor vehicle excise tax or MVET) become even more important. They would contribute \$6.9 billion—or a quarter of the new taxes proposed for ST3.

"That's the equivalent of both the West Seattle and the Ballard lines," says Shefali Ranganathan, executive director of Transportation Choices Coalition, the advocacy group that will run the campaign for ST3. "That money would be wiped out."

Statewide, some smaller cities depend on the MVET for basic road projects. According to an anti-Eyman coalition of transportation, business, and labor groups and some city governments, slashing the MVET to \$30 would blow a \$3.4 billion hole in transportation funding over 10 years.

"The loss would be horrible," says Andrew Villeneuve, who founded the Northwest Progressive Institute and whose full-time job is basically opposing Eyman initiatives. "It would be awful. And people who do not use a car would be the worst affected."

To wage war on urban transit, Eyman will rely on mistrust of Seattle from voters elsewhere in the state. The only voters whose MVET fees fund Sound Transit are those in the Puget Sound cities and counties where Sound Transit builds projects. Yet, by railing against "Seattle-centric" Sound Transit, Eyman is building a campaign message urging voters all over the state to get back at a transit agency they don't even pay for. In a list of reasons voters should support the initiative, Eyman and his associates Mike and Jack Fagan slam Sound Transit and its "multi-billion dollar choo choo train boondoggles."

"If you want your \$30 car tabs back, support our initiative," the site reads. "If you want to derail Seattle-centric Sound Transit, support our initiative." (A bit of irony here: Eyman is framing Sound Transit as too Seattle-focused in order to appeal to anti-Seattle sentiment in the rest of the state. Meanwhile, transit advocates inside

Seattle are criticizing ST3 as too suburban. The plan would build more than four times as many miles of light rail tracks outside Seattle as inside the city.)

This isn't the first time Eyman has gone after car tabs or Sound Transit. In 1999, Eyman successfully pushed an initiative to replace the MVET with a \$30 fee. The state supreme court ruled that unconstitutional, but the legislature cut the MVET anyway. Sound Transit's MVET

dollars were grandfathered and the agency was allowed to continue collecting, but only recently got the authority to collect new MVET cash. They're hoping to put that new authority to use on ST3, the biggest ever light rail package to get a vote in the region. Eyman also attempted (but failed) to block plans to build light rail to the Eastside back in 2011.

Eyman will need to gather 246,000 valid signatures by July 8 to get this latest idea in front of voters. He has yet to launch a signature-gathering campaign, but looks ready to bankroll one. The I-1421 campaign has raised about \$191,000, much of that rolled over from Eyman's antitax efforts last year. (Fremont landowner Suzie Burke, who has fought bike lanes and transportation taxes in Seattle in the past, has kicked in \$5,000.) According to Public Disclosure Commission records, Eyman's group has \$1.2 million in loans waiting to be directed to the car-tabs initiative—or another of Eyman's many ideas. Along with Eyman loaning himself \$250,000, the supporters offering those loans have bankrolled his efforts before: Clyde Holland, CEO of a Vancouver, Washington-based real estate investment firm; Kenneth Fisher, CEO of Camas-based Fisher Investments; and Mark Needham, the owner of a Yakima "family fun center." Eyman often uses paid signature gatherers to make it onto the ballot. At \$1 per signature, he'll need about \$300,000 to fund that effort. The closer he gets to the deadline, the more he'll have to pay signature gatherers.

"Realistically, if he gets the money, he'll be on the ballot," Villeneuve says. "We're prepared to fight it."

If Eyman's initiative and ST3 both pass this fall, the Sound Transit Board would be left to decide which projects would be delayed or canceled, according to Sound Transit spokesperson Geoff Patrick. As thousands of new people are expected to move into the region, the choice won't be easy.

Eyman, who lives in Mukilteo, has made no secret of his dislike for transit that serves urban areas like Seattle and gets people out of cars and off highways. But as Sound Transit has rebuilt its reputation from near implosion in the 1990s, it's getting harder for Eyman to cast the agency as incompetent and wasteful.

"I think Eyman resents the fact that Sound Transit is delivering," Villeneuve says. "He wants the agency to be dead." ■

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"It's Been a Long Time Coming" Admits State's Chief Pot Regulator, Announcing Pesticide Reform

BY TOBIAS COUGHLIN-BOGUE

The Washington State Liquor and Cannabis Board—which has spent the better part of the last two years assuring anyone concerned with pesticide regulations that everything's, like, totally chill, bro—showed up at the April 14 Cannabis Alliance meeting with a different message. In a welcome departure from the usual "We got this" shtick, WSLCB director Rick Garza and six staffers showed up to say, essentially, the system isn't perfect, they admit it isn't perfect, and they're taking meaningful action to fix it.

Without directly acknowledging "Pest-gate," Garza laid out a series of regulatory fixes designed to strengthen the state's pesticide rules and restore confidence in its sometimes errant pot-testing labs. Some of those fixes are already under way—the WSLCB just implemented two emergency rules, one establishing recall protocols for tainted products and the other giving the agency a bigger stick to wave at labs suspected of fudging their science—but there's plenty more to be done.

And instead of saying vaguely, "We're working on it," Garza painted a pretty clear picture of what they'll do differently. While the WSLCB has always acknowledged that random, unannounced pesticide testing of growers was probably a good idea, they've been slow to actually do it. That's changing.

"We'll be going out and doing our own testing," said Garza. "That costs \$500,000 to \$1 million to do that. We'll have to look at how we're going to get the resources, but we know that we need to do that."

They've also been loath to involve the agency best equipped to help with pesticides—the Washington State Department of Agriculture (WSDA)—in anything more than an advisory role. Again, that's changing.

"What makes sense when I look at what's going on in California and Oregon is using the WSDA, which really has the science and expertise," he said. "I think we need to work more closely with them."

Under the system Garza described, WSLCB and WSDA inspectors would pop in on growers together, grab samples, and return them to a WSDA facility for testing. The WSLCB guys can do what they do best—enforce traceability, root around in compost bins, and look into complaints of indecent exposure—while the WSDA guys do what they do best (collect good, representative samples).

Cannabis experts in Washington have been saying for a while that the WSDA needed to be involved, but it's nice to hear it directly from a state official. As Garza himself acknowledged, it's long overdue.

"Why is this taking so long?" he asked, rhetorically. Two reasons, he went on to explain. One, they've been so buried setting the system up, they haven't had time to deal with

all those peripheral issues like making sure your weed doesn't have harmful pesticides on it. "Our main focus has been licensing," confirmed Becky Smith, the WSLCB's director of licensing.

Reason two was, of course, federal prohibition. "It has reduced the amount of information available," said Garza. "The science is not ahead of the policy here." To be fair, you can't really blame the WSLCB for stumbling on consumer safety because the federal agencies whose job it would normally be to oversee consumer safety won't touch pot with a 10-foot pole. Want the Environmental Protection Agency to help you set action levels for pesticides on pot? Go fish.

On action levels, the WSLCB is, wisely, not holding its breath for federal input. I'm sure many growers, who are not exactly happy with the state's current zero-tolerance model, are relieved to hear it.

Tim Gates, an analyst with the Marijuana Examiner's Unit, said the WSLCB would likely be adopting Oregon's action levels—the amounts of pesticide that can be found on cannabis and still be deemed safe for consumption—and adding a .1 ppm limit for all substances not covered by Oregon's list. The .1 ppm thing is designed to weed out incidental pesticide contact from intentional application, ensuring that those hapless growers who are located next to careless apple orchards don't fail their pesticide screenings.

Even harmful pesticides, in levels below .1 ppm, are barely a risk, and more than likely don't indicate intentional use. It's still a really tight limit, but it's a good, cautious starting point.

"As the science moves forward," said Gates, "we can have specific action levels based on human health and safety." He also acknowledged that the current system, which prohibits any amount of disallowed pesticide detected, wasn't feasible.

"Those pesticide levels right now essentially have a tolerance level of zero," he added. "That's an impossible threshold to have." Action levels, Gates said, would normally be based on careful scientific study of the effects of pesticides on human safety, but there are no such studies for pot. Adopting action levels, even inexact ones, is the best way to ensure consumer safety without screwing over the nascent pot industry, and everyone from labs to growers to activists has been pushing for them.

These changes don't mean everything is peachy keen, but I am officially downgrading my worries about how the state regulates pesticides on weed from "totally fucking fucked" to "work in progress." Indeed, pot law in Washington is far from perfect—see the debacle that is the Cannabis Patient Protection Act for proof—but it's getting better. ■



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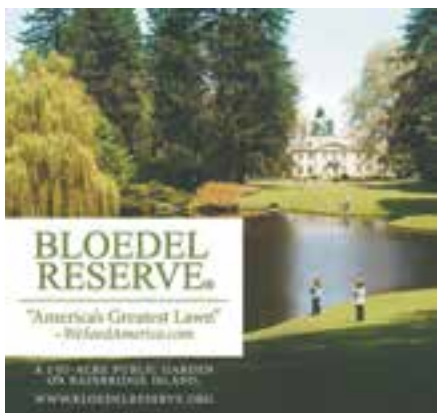
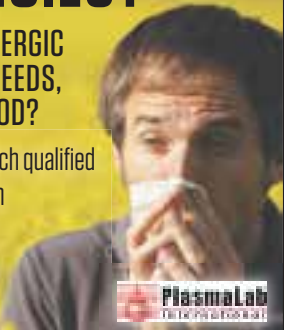
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The Only Children's Theater on Mercer Island Might Die Because of Park Purists

The Infuriating Campaign to Keep Youth Theatre Northwest from Having the Home It Deserves

BY RICH SMITH

I am going to ask you to care about a children's theater. You may think you don't care about community theater created by kids, but you do. Children's theaters inspire kids to use their imaginations while also teaching them teamwork, public-speaking skills, lying gracefully, and intergenerational and cross-class communications techniques. You need to practice all of that stuff in order to function at a high level as a citizen, employee, and human being, and you can learn all that stuff very thoroughly at a *children's theater*.

The particular children's theater I want you to care about isn't just any old children's theater. It's an educational creative powerhouse called Youth Theatre Northwest, and it's been operating on Mercer Island for more than 30 years. I haven't seen any of their productions personally, but people tell me that the theater the kids produce is actually *kinda good*. The production values are high, and the kids are super pumped about working with the teachers, many of whom are working artists themselves.

Youth Theatre Northwest has served thousands of children over the course of its existence, and lots of those kids have gone on to enrich Seattle's creative universe. It's even produced a television star or two.

You know Joel McHale from TV? He's a Youth Theatre Northwest alum, and in 2014 he returned to his stomping grounds to raise a bunch of money for them. You know Suzanne Morrison, the hilarious person who wrote *Yoga Bitch*? She told me that Youth Theatre Northwest was "the best part of [her] childhood." When she talked to me, she happened to be driving around Los Angeles with fellow YTN alum Kate Hess, who writes and performs her own shows and who was "nodding her head in agreement" as Morrison said, "Even if you didn't have any money, you could perform in [YTN's] plays and get great experience doing pretty much any theater job, from lights to sound to PR to directing to stage managing... and acting, of course."

You know Erin Brindley of Cafe Nordo?

Megan Hill of Eater Seattle? Katy Sewall, the producer for KUOW's *Weekday*? Long-time Seattle musician Rob Witmer? The bartender I talked to at Redwood one night who also sometimes works at Lottie's and still writes music? All of them came up through Youth Theatre Northwest and count their time there as *critical* to their development as artists and as people. If you don't know any of the people I mentioned, I'm sure I could take a week and find a *thousand* more. Like I said, Youth Theatre Northwest has served thousands and thousands of kids.

One thing you might notice about that list is that all of those people have *jobs* in creative fields. They're still building stuff, writing stuff, helping people understand themselves, and entertaining the masses.

My personal experience confirms that theater is one of the few places where young weirdos and outcasts and art-types can go to escape the crushing boredom and the occasional violence of normie culture. Brindley, the theater artist with Cafe Nordo, said

that normie culture is especially potent on Mercer Island: "The oppression of individuality and creative spirit that goes along with growing up in a very wealthy, high-expectation-of-conformity place like Mercer Island is considerable." She said that Youth Theatre Northwest gave her the opportunity to meet kids around the area who didn't grow up with that wealth, "which is something that kids from Mercer Island desperately need to experience."

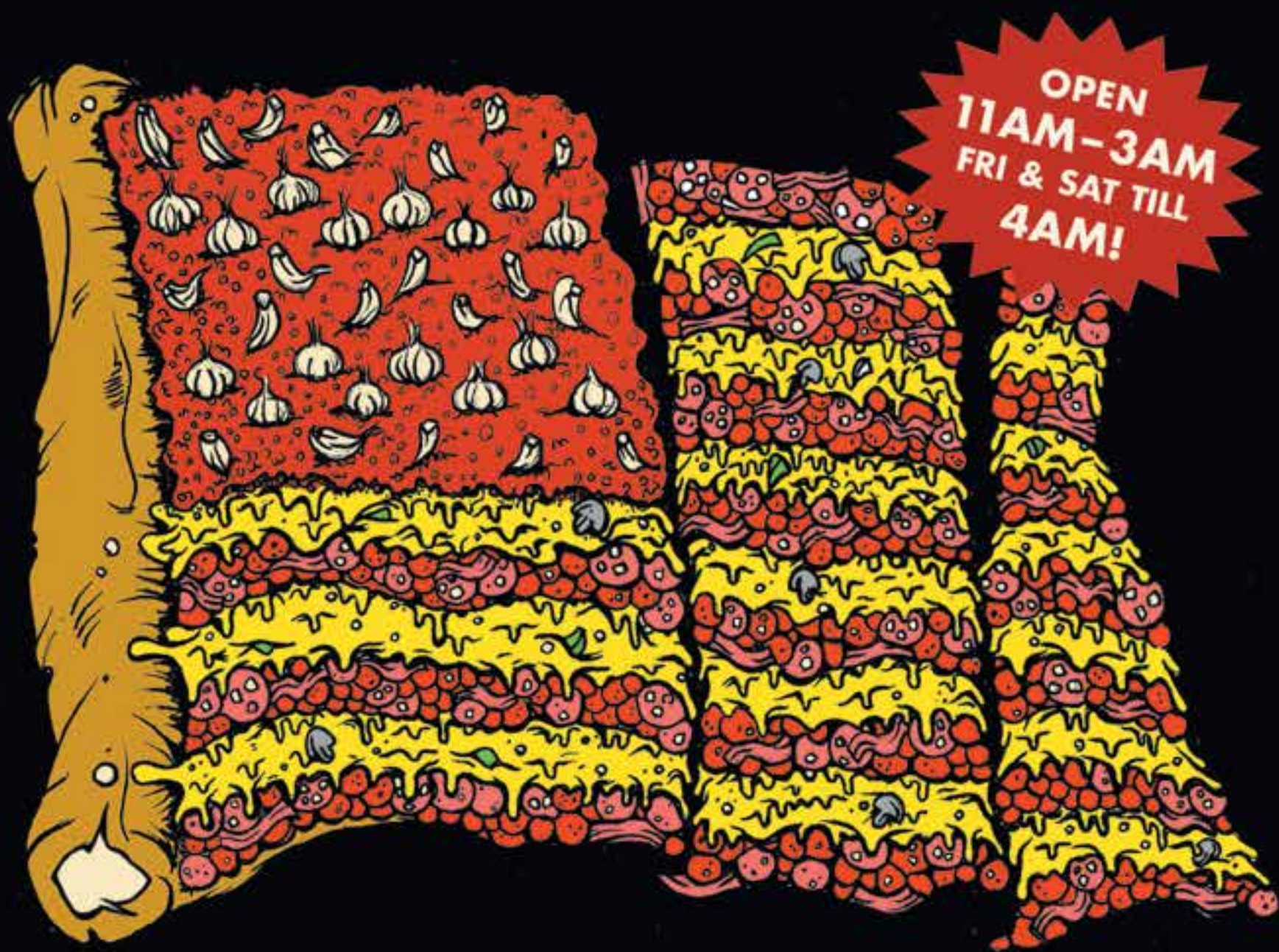
Though Youth Theatre Northwest primarily serves kids on Mercer Island, Manuel Cawaling, the executive director for the theater, says their arts education projects extend beyond the island and into Seattle. They have outreach programs at the Boys & Girls Club in Rainier Vista and in White Center. They *are* the drama department for a few middle and elementary schools. They've got programs at the Fred Hutchinson Cancer Research Center. They do summer camps. They're all over the place. They're training Seattle kids, they're training Mercer Island kids, and ►

ABOVE: This is a rendering from the plans for the Mercer Island Center for the Arts, which would house Youth Theatre Northwest and a number of other arts orgs. From the perspective of the Concerned Citizens for Mercer Island Parks, the building doesn't fall under the category of "park use." Baseball fields are fine, though. COURTESY MERCER ISLAND CENTER FOR THE ARTS

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◀the result is that, in the future, everybody gets a bunch of high-level creative people running around and being really great at parties and figuring out how to forge lives for themselves in the culture as adults.

The reason I need you to care about Youth Theatre Northwest is that the organization is in danger of having to close up shop or move off the island entirely, all thanks to the efforts of a group of park purists who call themselves—I swear to god—Concerned Citizens for Mercer Island Parks.

These Concerned Citizens are prepared to stand by and watch Youth Theatre Northwest's demise because they perceive parks on Mercer Island to be under threat. Specifically, they believe the parks are under threat from city council overreach. You know how we have NIMBYs in Seattle? Well, these people are NIMPs—it stands for Not in My Park. NIMPs. Maddening NIMPs. Faux-fairies who have a park where their heart should be, and it's infuriating.

The whole story is a little complicated. In order to get that complication, we need to go deep into some Mercer Island City Council/nonprofit-viability talk. If you find any of it boring, too boring to read all the way through, well, just remember: You're the reason Donald Trump exists.

The first thing you need to know is that Youth Theatre Northwest needs a new home. In 1984, Youth Theatre Northwest began operating out of a former middle school on Mercer Island. Executive director Manuel Cawaling said the theater's auditorium was a former lunchroom. In the summer of 1998, Youth Theatre Northwest dropped \$1.5 million to renovate a former middle school on Mercer Island. They created a relatively state-of-the-art theater with professional light rigging and a large stage. Having access to these professional assets is important—students feel more confident and invested in the work they're doing if that work looks good, and they're better trained to handle more commercial theatrical ventures after they graduate the program.

In 2010, the school district told YTN they had to move, but Cawaling says the district was vague about the timetable. They were looking at four years, maybe less. The schools were overcrowded, and the district needed to reclaim the building so that its students wouldn't have to go to class in trailer pods.

(Huh? Inadequate education funding at the root of another problem that affects a complex web of lives? You don't say!)

"I cannot completely articulate the craziness that the following four years brought as we tried to pursue a variety of options," Cawaling said. The community theater group tried to partner with two developers, explored purchasing the former Boys & Girls Club of Mercer Island, had conversations about a variety of different parcels of city-owned and privately-owned property, thought about a church at the south end of the island, spoke with a real-estate agent who did an inventory of all Mercer Island property, aaaaaaaand: no bites.

Surprise: Land is limited and expensive on Mercer Island. Cawaling said he wasn't able to find a place for less than \$6 million, and that locations they may have been able to afford, such as the church, presented permitting issues.

In 2013, the Mercer Island City Council recognized Youth Theatre Northwest's increasingly tenuous situation and created a task force to help in the search. Cawaling was on that committee, along with members of the city council. "They didn't home in on a piece of property very quickly," Cawaling said. "The city council was mindful of the fact that they were dealing with a precious resource, which was parkland... We came up with eight



The humble recycling center where the new building would go. Next to the building are two giant piles of mulch.



That building inside the orange box is the recycling center. Despite fears from the Concerned Citizens, the proposed construction won't reach past the sidewalk surrounding the big lawn.

different options. We reviewed each of the different options based on the criteria for the theater, and by the summer of 2013, the committee came down to its final recommendation, which was to use the recycling center property" in Mercerdale Park.

But "using the recycling center property" is easier said than done.

Mercerdale Park is a 12-acre piece of property in the middle of Mercer Island. Off to one side of the park is an old, defunct recycling center. The recycling center is shrouded by trees because it's an ugly tin thing, and it's been there, empty, for years and years.

This recycling center is owned by Mercer Island School District No. 400, and in the 1970s it was making the district a fair amount of money. (Remember when you could make a few pennies for recycling something?) When the city switched to curbside recycling, people stopped making use of the recycling center, and so the district stopped operating it.

It was the district's responsibility to pay for the removal of the recycling center from Mercerdale Park when the district ceased to

operate it, according to a statutory warranty deed signed in March of 1984. The school district still hasn't done that, and the city hasn't really been on their case about it, because who cares, it's an abandoned recycling center hidden by trees.

Mercerdale Park is a very suburban park completely surrounded by concrete and asphalt, and adjacent to a strip mall. The park's main feature is a 5.5-acre lawn that would comfortably support two games of flag football being played simultaneously. If you started at the modest pergola commemorating 20th century US war dead and walked counterclockwise along the sidewalk that loops around the lawn, you'd see the dumpy recycling center, a skate park, a few exercise-specific pieces of ENERGI Prime playground equipment (power step, angle bar), and playground equipment for children.

Across the street, you can fetch a prescription at the Rite Aid, pick up dry cleaning, take a class at the Defensive Driving School, get a picture framed, get a haircut, get a dog groomed, eat some pho (at the fabulously

named Phobulous), or drop something off at the post office. The only thing you can't do in the immediate vicinity of Mercerdale Park is pick up your kid after his or her rehearsal of *Searching for King Arthur*. At least not yet.

Why does Youth Theatre Northwest need a new house so they can rehearse *Searching for King Arthur* anyway? And why do they have to build on this little acre of precious parkland, in place of the defunct recycling center?

Because in February 2014, while still searching and committee-meeting for their next home, Youth Theatre Northwest received their eviction notice from the school district. In response, they moved into the parish hall of Emmanuel Episcopal Church, which is where they are now.

While the theater is grateful for the space, Cawaling said, the digs are too small. The orchestra has had to play in the church's *chair closet*. The church doesn't seat as many people as their old theater did, nor is it nearly as professional, and so the theater has had to turn people away. Youth Theatre Northwest estimates that they've lost \$50,000 in revenue from ticket sales. And they can't serve as many kids as they used to.

Faced with the reality of having to establish an interim location, move quickly, and launch a capital campaign for a new building in a location to be determined—and all of this with only five people on staff (two administrative, three creative)—Youth Theatre Northwest realized they were in trouble. But they also realized that they weren't the only people who needed a creative home on Mercer Island.

So Youth Theatre Northwest got together with other arts organizations in the area (including Music Works Northwest, Musical Mind Studio, the Children's Dance Conservatory, the Mercer Island Visual Arts League, and the Russian Chamber Music Foundation of Seattle) to form Mercer Island Center for the Arts (MICA). After they filed for nonprofit status, Youth Theatre Northwest transferred the option of the property to MICA's leadership, which was approved by the city council.

For a while, it looked like MICA would be the entity that saved Youth Theatre Northwest and made life easier for parents on Mercer Island who didn't want to drive over the bridge every time their kid had a rehearsal or an art thing they wanted to do.

There are architectural renderings of the building MICA wants to make, and it looks good. It houses a 300-seat theater, a smaller black box theater that opens onto Mercerdale Park's lawn, a recital room, and a couple classrooms. Several stories tall, it's a pretty and glowy white box that would, again, merely replace the recycling center no one is currently using. It's a bigger building than the recycling center, but it's not ugly, and the building isn't so big that it would encroach upon the park's precious green lawn.

MICA started up at the beginning of 2014, and within a year had raised an initial \$300,000 followed up by \$5 million—money that went into hiring an executive director, putting out a bid, doing ground studies, hiring a top-notch design team, and creating their plan for the building.

But, as I mentioned, there has been some resistance.

Last November, Mercer Island had a number of city council seats up for grabs. According to Youth Theatre Northwest's Cawaling, they wanted to sign the lease for MICA in Mercerdale Park before the election, but the council said no. The topic was too hot.

In early 2015, the group called Concerned Citizens for Mercer Island Parks formed. They didn't want to see a building in Mercerdale Park, or in any parks for that matter. ►

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(4/21) Seattle Arts and Lectures: **Teju Cole**

(4/22) **David Schmader** The 21st Century Weed Handbook

(4/23) Seattle Poetry Slam: **Grand Slam**

(4/24) **Yanis Varoufakis** 'Europe's Crisis, America's Economic Future'

(4/25) Center for Infectious Disease Research: **Forty Years of Global Health: Past, Present and Future A Legacy of Progress; A Future of Promise**

(4/25) **Chris Hedges** The Algebra of Revolution

(4/25) Sandbox Radio: **The Words and the Bees**

(4/26) **Henry Petroski** Rebuilding America's Crumbling Infrastructure

(4/26) Earshot Jazz: **Esma Redzepova** and **Folk Masters**

(4/27) **Joshua Hammer** with **Jeremy Paley** 'The Bad-Ass Librarians of Timbuktu'

(4/27) The Moth: **The Moth GrandSLAM**

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TOWN HALL CIVICS SCIENCE ARTS & CULTURE COMMUNITY

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◀ They didn't want to see anything in parks but what they believed was official park stuff, which is to say sports stuff. Park protection is huge for them. They even created a voter's guide for the city council election based on where candidates stood on issues of "park protection."

Almost all of the city council members who were up for reelection and who were sympathetic to MICA were reelected, Cawaling said—all but one of them. So, after trying to solidify a plan for a new home and after limping along, bleeding money in an interim space for a year, Youth Theatre Northwest felt as if they had caught a break: The sweeping reelection seemed like a mandate from the voters to build MICA in Mercerdale Park.

Ira Appelman and his Concerned Citizens disagree.

At the beginning of March of this year, the Concerned Citizens for Mercer Island Parks drafted a petition called "PROTECT OUR PARKS / SAFE-GUARD MERCER ISLAND'S LEGACY OF PARKLAND / SECURE OUR CHILDREN'S HERITAGE."

Its common name is Protect Our Parks, or (the perfectly paternal) POP.

The initiative calls for "all lands held now or in the future by the City of Mercer Island for park and recreation purposes, whether designated as park or open space, to be preserved for such use in the future unless certain conditions are met."

"Such use" refers to "park and recreation purposes," which, in the language of the initiative, expressly prohibits these things: "(a) community center, (b) performing arts center, (c) recycling center, (d) swimming pools, (e) housing, (f) city administrative offices, (g) parking garages, (h) transportation facilities, and (i) buildings larger than one thousand square feet."

But the following stuff is considered parkland use, and so is cool, according to Concerned Citizens: "(a) restrooms, (b) docks, (c) permanent play equipment, (d) playfields, (e) artificial turf, (f) forested areas, (g) and underground utilities."

Let's just take a second here and break down the ideology that this definition of park use embodies. For POP, a park is a place where sports happen. Our public and open park spaces are NOT a place for permanent structures that foster creative activity, but they ARE a place for permanent structures that foster physical activity. This kind of thinking, in effect, says that the arts are not important for a healthy community, despite the fact that pounds of evidence suggest exactly the opposite. It's not the baseball players who are going to be leading the economy of the future—it's the creative weirdos.

Also, here's a fun game: If you go to the website for the initiative, you'll see photos of open land with no people on it. Go to MICA's website, and you'll see photos of a whole community using the park for fun and togetherness. That right there tells you everything you need to know.

But anyway, according to the initiative from the park protectionists, if you did want to build, let's say, a performing arts center where children might find some escape from the madras grip of normies, you *could*. But first there are a number of hurdles you'd have to jump. The city council would be required to (a) hold "a public hearing regarding the necessity of the transaction," (b) enact an ordinance finding that "the transaction is

necessary because there is no reasonable and practical alternative," and (c) receive land "of equivalent or better size, value, location and usefulness in the same vicinity, serving the same park purposes, in exchange."

Ira Appelman, the self-described leader of the Concerned Citizens for Mercer Island Parks, insists that the initiative is not anti-MICA but pro-park.

Appelman claims to have personally attended and recorded nearly every Mercer Island City Council meeting for the last couple decades. He told me he "saved [Mercerdale Park] in 1997" when the fire department considered building a fire station there. He referred to the city council as "an elected oligarchy." He's a Mercer Island City Council watchdog, and he's very sure of his opinions.

Appelman sees the construction of MICA as just one more example of the city council thinking of Mercer Island parks as "free land." Despite the fact that the city has acquired, ac-

cording to Mercer Island Parks & Recreation superintendent Paul West, more than 28.8 acres of parkland for Mercer Island over the last 30 years, Appelman believes Mercer Island's parks are under threat.

"There are numerous projects that have been strongly pushed by the city council for many of our parks, but islanders have always insisted that our parks are not 'free land' and that our parks must be protected," Appelman told me.

In addition to the aforementioned fire station controversy in 1997, he cited as evidence of city council overreach the 1969 vote to make Pioneer Park a golf course, the 1987 vote to build City Hall in its current location rather than in Mercerdale Park, the 2002 proposal to build workforce housing in upper Luther Burbank Park, the 2014 Sound Transit proposal to build a parking garage on Kite Hill that borders Luther Burbank Park, and a complex situation going on now in Clarke Beach involving a private property encroaching on public land.

Appelman also asserts that the city council "promised free land" to Youth Theatre Northwest, and he suspects that the theater group "did not seriously look" for other places to move their organization. He says they could have pushed the school district to build the company a theater at Islander Middle School or at Northwood Elementary. He also mentioned to me that the company could have perhaps built out the Boys & Girls Club of Mercer Island, or the backside of the Mercer Island Community & Event Center, which is confusing considering the fact that the community center is located in Luther Burbank Park, which is obviously part of the parkland he'd want to protect.

As for the cost of land on Mercer Island, Appelman says that if MICA can hope to raise \$25 million, he's not sure why they couldn't raise another \$6 million for land on top of that.

When asked why he was being such a hard-ass about building a place for art kids, Appelman said, "We have a problem with the building; we don't have a problem with arts." Though the current plans for the building's construction don't extend past the sidewalk or into the big lawn that composes the park part of Mercerdale Park, he worries that the plans will change.

Overall, Appelman claims that MICA is just one example "in a long line of projects proposed in the past and projects that will be proposed in the future" that threaten the sanctity of the parks.

If the Concerned Citizens can gather ▶

According to the Concerned Citizens, our public and open park spaces are NOT a place for permanent structures that foster creative activity, but they ARE a place for permanent structures that foster physical activity.

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◀ 2,600 signatures for their petition before May 30, then they can ensure that the decision to build MICA on parkland goes to a vote in November, which will basically force MICA to have to switch from fundraising mode into political-campaign mode, thus overextending their staff and reducing the possibility of the performing arts center being built.

“Signatures on the Initiative Petition help assure that ISLANDERS will decide next November whether, as with numerous times in the past, Islanders want to protect their parks or whether Island attitudes have changed and they are in agreement with the Mercer Island City Council distributing free parkland to any group that the City Council decides has a project the City Council wants to support,” Appelman said in an e-mail to me.

Robynne Parkinson, a lawyer who volunteers for Support MI Parks and Arts, an opposition group that has sprung up to answer the claims of POP, takes several issues with the initiative and contends that many of Appelman’s claims are flawed.

What’s so wrong with putting the issue on the November ballot? From Parkinson’s perspective: “It’s an incredibly complex issue—where you lease land and how you lease land and whether the city can afford it—that’s the kind of thing you don’t want the public voting on. It’s not an up-or-down-vote thing.”

For Youth Theatre Northwest, switching from fundraising mode to campaign mode would mean a lot. “We had planned for 2016 to be a big year of fundraising for us,” Cawaling said. “If we have to wait until November to count those votes, that’s 10 months of the year where we are not an appealing donation. ‘Donate to us, we might build an arts center!’ There’s nothing appealing about that.”

The vote for the center, which Cawaling believes he’d win, would delay the completion of the project another full year at least, which would increase the amount of time Youth Theatre Northwest would have to spend in their interim space, which would increase the amount of money they’d lose every year and further strain the organization’s efforts. “We should be focused on providing what children need. We have so much going on this summer—I can’t imagine having to sit at QFC at a little card table begging for people to let us live in their community,” he said.

Remember those three caveats to building anything on parkland? Parkinson says that the biggest problem with the initiative is the way those caveats are worded. The first caveat, which requires the city council to hold a meeting every time someone wants to lease parkland, seems fair but cumbersome. The second caveat, where the city has to prove that there is no alternative to building the performance center, is absurd. (Of course there is an alternative to building the performance center, or anything else for that matter. You can always NOT build something.) But the third caveat is the real kicker—the one where you’d have to swap the city some land “of equivalent or better size, value, location,” etc. if you want to build.

“The type of land you can exchange it for is vague,” Parkinson says. “Anybody can hold the city hostage because it doesn’t meet their definition for what ‘equivalent’ land is.” Moreover, for MICA to truly meet that third requirement, they’d have to find a piece of land that is in “the vicinity” of Mercerdale Park. “The only close one is a piece of land that costs \$15 million,” Parkinson said.

As for whether or not the parks of Mercer Island are under threat? “The things that Ira [Appelman] has been concerned about—most are decades old,” Parkinson says.

Cawaling says that if MICA can’t be built at the recycling center site, Youth Theatre Northwest will either leave Mercer Island or cease operations. “While we don’t take this decision lightly, it’s true,” he said. “For the

last five years, I have extensively researched our options on Mercer Island, and this is the only viable one. Additionally, we are tired by this long and exhausting fight. The continuing delays in moving the MICA project forward are making YTN’s survival on Mercer Island increasingly tenuous.”

When I asked a critic of Concerned Citizens if he agreed with my characterization of Appelman as a NIMP, he replied, “Though Ira’s last name is Appelman, he’s more of a BANANA (Build Absolutely Nothing Anywhere Near Anything).”

If my years of drama classes are any indication, and if the alumni are to be believed, youth theater also serves as a safe place for outcasts and art-types to gather and join forces and work with a shared sense of purpose to produce this sprawling collaboration called a “play.” Cawaling said that Youth Theatre Northwest has definitely supported those kinds of kids, and when asked says that the organization “has been a really supportive home for queer-identified youth,” adding that they want to be that “nurturing place for all youth.”

Youth Theatre Northwest was certainly a nurturing place for Blake Charney, an alumnus I spoke to last week. “When I came to Mercer Island at the beginning of sixth grade, I was that awkwardly tall, gangly kid from another small town across the country, and I really struggled to fit in.” Charney is a trans man, and he credits the teachers, staff, and students at Youth Theatre Northwest with creating an environment where he could feel comfortable with himself.

“I very vividly remember walking through the front doors and just getting this very warm, welcoming feeling from the building and its occupants. That feeling never went away, all the way up to my very last performance at Youth Theatre Northwest in 2012,” Charney said. “Before YTN, I was scared to approach anyone, uncomfortable in my own skin, and never felt like I fit in anywhere. After YTN, I finally felt like I’d grown into myself, and I’d found my niche on the island.” Charney told me that the idea of future generations of children not having the space and support he had to grow and learn—especially in middle and high school—terrified him.

We need more of these spaces—and Mercer Island needs at least *one* of these spaces—and more of that nurturing Cawaling was talking about. And we need it a lot more than we need an acre of land on which a defunct recycling center currently sits to go back to seed.

Appelman says he’s “about on track to getting 3,000 [signatures] by May 30,” which would give him a comfortable amount of support to put the POP initiative on the ballot. This is going to happen—unless you do something about it.

People who have already signed the petition but who were unaware that they’d also be killing the dreams of Mercer Island theater kids and massively disserving Seattle theater and arts can find out how to unsign at this address: supportmiparksandarts.com.

Seattleites, who have no real say in what people on Mercer Island do, can only do what Seattleites do best: give money, or passive-aggressively troll these people. In large numbers. To give money, go here: mercerislandarts.nationbuilder.com/donate. To passive-aggressively troll these people, go to protectmiparks.org. Click the “Get Involved” tab, and get yourself involved. Write a little message to these people and let them know that they’re not protecting parks, they’re perpetuating an idea that unnaturally separates arts from parks and the body from the mind, and contributes to the poisonous divide in our culture that says the city’s value rests in the prowess of its athleticism and not the sophistication of its creative institutions. ■

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SAVAGE LOVE

Women on the Verge **BY DAN SAVAGE**

I've been aware of my emetophilia since a very young age and have always kept it private. No need to tell me about the health risks, I'm aware, and I've only ever indulged this kink through videos online. The actual substance doesn't turn me on—I have no desire to be puked on. For me, the fantasy involves being with someone as they begin to feel sick, and then taking care of them as they puke. It has something to do with the buildup and release. Who knows? I'm married, and I told my husband about my kink exactly once, a few years ago. He wasn't judgmental, but he never brought it up again. We have a great sex life otherwise, and I've always assumed I'd have satisfying, normal sex with my husband and masturbate to this kink in private. But recently, on a whim, I posted a message on a kink site. A few weeks later, a guy reached out to say the description exactly mirrored his own kink. We've been texting for a few weeks. He makes me feel like less of a freak, it's been super hot, and we've talked about meeting up and role-playing for each other. It makes me go crazy just to think about this. In light of the health risks—and the fact that I'm married—this would be a one-time thing. Do I have to tell my husband? I don't want to have sex with this person; I just want to live out my fantasy for one night, which doesn't necessarily involve getting naked. But obviously we will both get off, so there's a definite sexual element. My husband and I have had threesomes, so he's not a "strictly monogamous" guy, but it is new for me to strike out on my own. But more than that, I'm mortified at the thought of him knowing about the kind of night I'm having, asking me about it later, etc. I would just rather him not know. But is that cheating?

A Lady Emetophile Meets Her Match

The answer to your last question—is that cheating?—is obvious. If that wasn't cheating, ALEMHM, or if you thought your husband wouldn't regard it as cheating, you would be asking him for permission to meet up with your vomit buddy. So let's just run with the assumption that getting together with your VB would constitute infidelity, if the low-grade, nonpenetrative, not-for-everyone kind.

So do you have to tell your husband? You could tell your husband—and lots of people will insist you *must* tell your husband—but I'm sitting here, in this Starbucks on Lex and 78th, wondering if your husband would rather not be told.

You shared your kink with your husband once, and he never brought it up again. We can reasonably assume that your husband isn't interested in discussing, much less indulging, this very particular sexual interest of yours. Another reasonable assumption: Your kink may not be something your husband wants to think about. The awareness of your kink, to use Emily "Dear Prudence Emeritus" Yoffe's phrase, could be a libido killer for him. If your husband worked at stuffing your disclosure down the memory hole, because it interferes with his ability to connect with you sexually, asking permission to spend an evening with your VB could come as an unwelcome reminder.

So you could make—as I've just made—an argument for sparing your husband the reminder, and sparing yourself the discomfort, by not telling and/or asking him, and then discreetly meeting up with your VB just this once. (The counterargument is also easily made: He never brought it up again because he picked up on your shame, he didn't want to distress you, etc.) But if you decide to meet your VB, ALEMHM, weigh the risks (what happens if you get caught?) against the rewards (scratching this off your kidney dish list!), meet up with your VB in public first, and let someone know where you are and who you're with on the big night.

I find myself in the most boring of straight white girl pickles: My boyfriend is dragging his feet on proposing. I'm 29, and he's 31. We've been dating for three years. Things are great. We talk about our future a lot—buying

a house, vacations, blah blah blah.

Lack of proposal aside, we're solid. But I would hate to waste another year in this city for this guy when I could have been working toward tenure somewhere else. (I'm in academia.) I've tried bringing this up to him several times with no concrete results.

Really Into Not Going Solo

Propose to him, RINGS. Don't informally propose a formal proposal—don't ask him to ask you to marry him—but go get a ring (for him) and ask him to marry you (for fuck's sake). You have the power to pop the question and call it at the same time. Good luck, I hope he says yes.

I met a man two and a half years ago on Tinder. Our relationship was built on lies from the start. I lied to him about having a child so I could put a wedge between us. I came clean after we slept together a few times—the most mind-blowing sex I've ever had—because I was afraid he might want to meet my made-up child. I caught feelings. But Tinder man is married and lives in France. I see him only three times a year. Fast-forward to now. He pursues other people. Women throw themselves at him. We were at the mall, and he picked up a girl while I was getting my hair done. He's not my boyfriend. He hurts me. I am terrified of losing him. Here comes the tricky part: My doctor found a tumor on my lymph nodes. I go in for tests on Friday. I'm ready to pick out my coffin at this point. I contacted my lover's ex-wife and asked why they divorced, and she said because he cheated all the time. I know what he's capable of. I don't want to change him. I love him. I go insane when we don't talk. He told me he doesn't respect me any more than he respects his current wife. I'm so scared.

Help Me Please

Um... you won't find the help you need wedged between escort ads at the back of a weekly newspaper, HMP, or on a website underneath pop-up ads for vaporizers. You need a *therapist*, someone who can help you work through legitimate-but-possibly-premature fears for your health (let's wait for those test results to come back before we pick out your coffin, okay?) and your emotional dependence on a man who isn't your boyfriend, isn't your husband, isn't around much, and has told you he doesn't respect you. He's not the kind of guy who's going to come through for you during a health crisis—that guy couldn't come through for you during a *haircut*.

Don't get me wrong: I sleep with men, I understand the sexual appeal of a man who treats you like shit, I'm a huge Peggy Lee fan (youtube.com/watch?v=QBSEH9q63Uk). But you can't depend on a guy like that at a time like this. If it turns out you're seriously ill, HMP, you need to lean on family and friends, join a support group, buy one of those vaporizers, and concentrate on getting healthy. And take comfort: If/when your health is restored, there are plenty of shitty, selfish, sadistic guys on the planet who'll treat you badly, cheat on you flagrantly, and—not coincidentally—get you off spectacularly.

I'm sorry you may be ill, HMP, and I'm sorry you're scared. Best wishes for a speedy physical, emotional, and sexual recovery. ■

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PrEP (pre-exposure prophylaxis) is a pill that you take every day to help protect you from getting HIV. When taken properly, **PrEP** can help significantly reduce your risk of getting HIV if you are exposed to it.

Learn more: endaids washington.org

GET INSURED GET TESTED GET PREP GET TREATMENT

END AIDS WASHINGTON
endaids washington.org

End AIDS Washington is a collaboration of community-based organizations, government agencies, and educational and research institutions working together to reduce new infections in Washington by 50% over the next five years.

TRANS ARTS MONTH

May 5 - June 5, 2016

Trans Arts Month includes performing arts, visual arts, film, and more in a month long series of events celebrating the beauty and diversity of work by trans artists.

gaycity.org/transartsmonth

gay city A PLACE TO BE YOU.

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GENDER JUSTICE LEAGUE

THINGS TO DO ARTS & CULTURE

All the Events *The Stranger* Suggests This Week Find the complete calendar of things to do in Seattle at strangerthingstodo.com [strangerTTD](#) [Stranger Things To Do](#)



David Schmader:
The 21st Century Weed Handbook
April 22 at Town Hall

READINGS & TALKS

David Schmader: The 21st Century Weed Handbook

DON'T MISS My understanding of weed derives almost exclusively from the cult horror flick *Leprechaun in the Hood*, and so can be summed up entirely by the phrase "MM-mmMMmm—cuuuuurious aroma!" It is not cool to think that. I'm going to get into some Maureen Dowd I-ate-too-much-cookie trouble thinking that. Clearly I need to pick up David Schmader's new book on the subject, *Weed: The User's Guide—A 21st Century Handbook for Enjoying Marijuana*, which is, in the words of my colleague Tobias Coughlin-Bogue, "indispensable for stoners and novices alike." Wanna know if Jesus was a stoner? Schmader will tell you in this book! Wanna know more about the chemical composition of weed and stuff about the political implications of legalization? Schmader will tell you that, too. The only thing I can really promise is that you will laugh for nearly the entire time Schmader is reading from his book onstage. And when you're not laughing with Schmader, you'll be laughing with Sarah Galvin, Dan Savage, Ellen Forney, or DJ Riz Rollins and maybe even former Seattle City Council member Nick Licata, all

of whom will be joining him. (Town Hall, Fri April 22, 7:30 pm, \$5) **RICH SMITH**

We also recommend...

Aimee Mann and Billy Collins: Pantages Theater, Tacoma, Fri April 22, 7:30 pm, \$29-\$79

Chris Hedges: The Algebra of Revolution: Champion Ballroom, Mon April 25, 7:30 pm, \$5

Hoa Nguyen: A Bagley Wright Lecture Series Event: Hugo House, Thurs April 21, 7 pm, free

Mary Norris in Conversation with Martha Brockenbrough: Folio: The Seattle Athenaeum, Wed April 20, 7 pm, \$5

Red Lineage Hackathon: Hugo House, Sat April 23, 1-3 pm, free, for teens

Red Lineage Workshop Tour: Seattle Art Museum, Thurs April 21, 7 pm, free

Teju Cole: Town Hall, Thurs April 21, 7:30 pm, \$15-\$60

Complete listings at strangerthingstodo.com

PERFORMANCE

brownsville song (b-side for tray)

DON'T MISS Playwright Kimber Lee centers *brownsville song (b-side for tray)* on the life—not the death—of a young black man gunned down in Brownsville, Brooklyn. Tray

(Chinaza Uche) is an upbeat and thoughtful and very busy college-bound dude growing up in his grandmother's house. Everyone in his life assumes he's running away from his responsibilities, but really he's running to them. He's got boxing to practice, a scholarship essay to write, a traumatized sister to take care of, a grandma (Denise Burse) to impress, a barista job at Starbucks to hold down, and friendships to maintain. On top of all that, Tray has to deal with the sudden reemergence in his life of his stepmother, Merrell (Vanessa Kai), the shadow of his father's death, and lots of family drama involving abandonment. Access to constant news coverage and smartphones means the names of the dead scroll down our feeds daily, reducing whole lives to headlines. When we hear the news of death, however, we have the choice to focus on the fact that a person died or the fact that a person lived. Lee's play does the latter work, and so opens up channels of empathy that make it impossible to see someone as just another statistic. (*Seattle Repertory Theatre, Wed-Sun, \$40-\$57, through April 24*) **RICH SMITH**

We also recommend...

Assassins: ACT Theatre, through May 8

Comedy Nest Open Mic: Wendy Weiss: Rendezvous, Tues April 26, 8 pm, \$5

Massive Monkeys: Showbox, Sat April 23, 7 pm, \$20

My Heart Is the Drum: Village Theatre, Issaquah, Tues-Sun, \$63, through April 24

My Name Is Asher Lev: New Century Theatre at 12th Avenue Arts, Wed-Sun, \$15-\$40, through May 21

Puny Humans: Annex Theatre, Thurs-Sat, 7:30 pm, \$18, through May 14

Stupid Fucking Bird: ACT Theatre, Tues-Sun, \$20-\$68, through May 8

SuicideGirls: Blackheart Burlesque: Crocodile, Fri April 22, 8 pm, \$25-\$85

The Tempest: New City Theater, Wed-Sat 7:30 pm, \$25-\$35, through April 30

Complete listings at strangerthingstodo.com

ART

Seattle Erotic Art Festival

DON'T MISS The Seattle Erotic Art Festival is a venerable tradition in these parts. It does involve the showing of parts. You don't have to show yours. But you can (yes we can). If you've ever been before, you know whether you should go again. If you haven't had the pleasure, you realize you are not a Seattleite yet, right? It's a gigantic exhibitionist exhibition—of erotic art with tons of events from poetry readings to pantomime, acrobatic displays to parties. (*Seattle Center Exhibition Hall, April 22-24, \$10-\$325*) **JEN GRAVES**

We also recommend...

Continued ►

COMING SOON TO ACT

ALL AVAILABLE ON THE ACTPass



STUPID
FUCKING
BIRD

By Aaron Posner

Directed by Jessica Kulzumsky

NOW—May 8

Assassins

Now-May 8

Welcome to the carnival, where everybody has the right to be happy! In this low-dry carnival's shooting gallery, you'll find yourself in the company of some of the most notorious figures in American history—the assassins who tried (and in some cases succeeded) to kill the president.

The Endangered Species Project

Apr 24, May 16

Explore the great plays you seldom see. ESP digs into the theatrical canon to give voice to an unusual, underproduced, or unjustly neglected play which otherwise would be sitting silent on the bookshelf.

The Great Soul of Russia

Apr 20

The Seagull Project and members of Seattle's vibrant artistic community explore how various Russian artistic roads begin and end with Chekhov. April features "Beyond the Pale."

Bernie's Apt.

May 5–28

A modern-day Latin-American exploration of Lorca's classic tale The House of Bernarda Alba. At once tragic and darkly comedic, Bernie's Apt. offers a unique perspective into social factors that cause some contemporary women to feel trapped.

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THINGS TO DO ARTS & CULTURE

ART EVENTS

Mindfulness Meditation at the Frye: Frye Art Museum, Wed April 20, 12:30 pm, free
Seattle Cherry Blossom & Japanese Cultural Festival: Seattle Center, April 22-24, free
Seattle Makers Market: Great Hall at Green Lake, Sun April 24, 11 am-4 pm, free
Sound and Poetry: ArtXchange, Fri April 22, 6-8 pm, free

MUSEUMS

Beyond Aztlán: Mexican and Chicana/o Artists in the Pacific Northwest: Museum of Northwest Art, La Conner, daily, free, through June 12
The Atomic Frontier: Black Life in Hanford, WA: Northwest African American Museum, Wed-Sun, \$7, through May 22
The Brink: Jason Hirata: Henry Art Gallery, Wed-Sun, \$10, through June 26
The Duchamp Effect: Seattle Art Museum, Wed-Sun, \$20, through Aug 14
Emblems of Encounter: Europe and Africa Over 500 Years: Seattle Art Museum, Wed-Sun, \$20, ongoing
James Turrell's Light Reign: Henry Art Gallery, Wed-Sun, \$10
Journey to Dunhuang: Buddhist Art of the Silk Road Caves: Asian Art Museum, Wed-Sun, \$9, through June 12
Kehinde Wiley: A New Republic: Seattle Art Museum, Wed-Sun, \$20, through May 8
Louis Kahn: The Power of Architecture: Bellevue Arts Museum, Bellevue, Tues-Sun, \$12, through May 1
Martha Rosler: Below the Surface: Seattle Art Museum, Wed-Sun, \$20, through July 4
Mood Indigo: Textiles From Around the World: Asian Art Museum, Wed-Sun, \$9, through Oct 9
Paul McCarthy: White Snow, Wood Sculptures: Henry Art Gallery, Wed-Sun, \$10, through Sept 11
Six Weeks, in Time: Henry Art Gallery, Wed-Sun, \$10, through May 8
Victoria Haven: Blue Sun: Olympic Sculpture Park, free, through March 2017
Young Blood: Frye Art Museum, Tues-Sun, free, through June 19

GALLERIES

35 Live: CoCA Members' Show Closing Celebration Party: CoCA P535, Sat April 23, 5-10 pm, free
Aaron Huffman: Retrospective: Pettirosso, through May 5, free
Adam Ekberg: New Photographs: Platform Gallery, Wed-Sat, free, through April 30
Ashleigh Robb: Bridge Productions, Wed-Sat, free, through April 30
Christopher Shaw: Mending: Martyr Sauce, Mon-Sat by appointment, free, through May 22
Cris Bruch and Anders Bergstrom: Greg Kucera Gallery, Tues-Sat, free, through May 21
George Rodriguez: Beneath the Surface: Foster/White Gallery, Tues-Sat, free, through April 30
Homeless: The Street and Other Venues: The New Foundation Seattle, Thurs-Sat, free, through May 28
Imagined Futures: Science Fiction, Art, and Artifacts from the Paul G. Allen Family Collection: Pivot Art + Culture, Tues-Sun, \$5, through July 10
Kamrooz Aram: James Harris Gallery, free, through May 14
Lina Persson: Animated Ecology: INCA,

free, through April 16
Matika Wilbur: Project 562: The Hibulb Cultural Center and Natural History Preserve, Tulalip, Tues-Sun, \$10, through June 11
No Touching Ground I You Still Feel Like Home: Glass Box Gallery, Wed-Sat, free, through April 30
Orchids That Look Good in Bad Lighting: Interstitial, Sat, free, through May 22
The Photograph: G. Gibson Gallery, Wed-Sat, free, through April 30
Real Change Portrait Project: City Hall Lobby Gallery, Mon-Fri, free, through May 2
Riffs: Photographic Center Northwest, Sat-Thurs, free, through June 15
Seán Slemon: Captured: Mariane Ibrahim Gallery, Wed-Sat, free, through May 8
Susan Dory: Micromega: Winston Wachter Fine Art, Mon-Sat, free, through May 7
Tim Durkan: The Pretty and the Gritty: Magnuson Park Gallery, Thurs-Sat, free, through April 23
TURN: Joe Bar, Tues April 26, free, through June 28
Unknown Landscapes: North Seattle College Art Gallery, Mon-Fri, free, through May 6
Unsettled~Resettled: Seattle's Hunt Hotel: Japanese Cultural and Community Center of Washington, Mon-Fri, free
Xavier Toubes: PushMoon2: Figures with Shadows: James Harris Gallery, Wed-Sat, free, through May 14

Complete listings at strangerthingstodo.com

FOOD & DRINK

Tarsan i Jane Pop-Up Dinners

DON'T MISS Before settling in Seattle earlier this year, chef Perfecto Rocher, a third-generation *paellero* from Valencia, Spain, made a name for himself in Los Angeles. "An alarming percentage of the best paellas I have eaten have come from the well-seasoned steel pans of Perfecto Rocher," wrote renowned *Los Angeles Times* critic Jonathan Gold. Rocher and partner Alia Zaine are about to open their restaurant Tarsan i Jane in the Frelard location that was until recently chef Heong Soon Park's (Bacco, Chan) now shuttered Tray Kitchen. In the beautiful space, defined by an open kitchen, Rocher is installing an 11-foot wood-fired oven that will serve as the primary cooking surface for a menu dedicated to his native Valencian cuisine. In anticipation of Tarsan i Jane's grand opening on May 5, Rocher and Zaine are hosting a short series of pop-up dinners with a six-course tasting menu. Now's your chance to eat this food before the crowds show up. (Tarsan i Jane, April 22-23, \$55) **ANGELA GARBES**

We also recommend...

\$10 Pizza Mondays: Cafe Lago, Mon April 25, 5 pm
Beer Tasting Cruise with Fremont Brewing: Waterways Cruises, Fri April 22, 7-9:30 pm, \$65
Caviar Tasting: Seattle Caviar Company, Thurs April 21, 5-7 pm, \$30
Chocolate Happy Hour: Chocopolopolis, Thurs April 21, 5-9 pm, free
Farm Days: Hama Hama Company, Lilliwaup, Sat April 23, 11:30 am-2:30 pm
Free Wine on 15th: European Vine Selections, Sat April 23, 3-6 pm, free
Free Wine Tasting at Champion Wine Cellars: Champion Wine Cellars, Sat April 23, 12-5 pm, free
Free Wine Tasting at DeLaurenti:

Continued ►

THINGS TO DO ARTS & CULTURE

DeLaurenti, Sat April 23, 2-4 pm, free
Guest Chef Night: Ericka Burke: Fare-Start, Thurs April 21, 5:30-8 pm, \$30
Happy Hour at the Swedish Club: Swed-ish Cultural Center, Fri April 22, 5-10:30 pm, \$5 beer and wine
Northwest Tequila and Agave Spirits Fest: Fremont Foundry, April 22-23, \$49-\$99
Science Uncorked: Pacific Science Center, Fri April 22, 7-10 pm, \$45
Seattle Restaurant Week: Various loca-tions, April 20-21, \$15/\$30
Snouts & Stouts: Little Water Cantina, Sun April 24, 5 pm, \$17
Sunday Pig Roast: Bell + Whete, Sun April 24, 5 pm, \$24 per person
Taco Wednesdays: Roanoke Park Place Tavern, \$1 each, Wed April 20, 4 pm-2 am
Washington Beer Collaboration Festival: South Lake Union Discovery Center, April 22-23, \$30/\$35
Wine Wednesdays: LloydMartin, Wed April 20, 5-10 pm

Complete listings at [strangerthingstodo.com](#)

FILM

My Golden Days

DON'T MISS One among the many great moments in *My Golden Days*, a charming French film about young love, about the beauty of youth, about the best years of life, happens like this: The hero is head-ing to school in a car while listening to De La Soul's "Jenifa Taught Me (Derwin's Revenge)." This is the late 1980s, and this is the kind of music the French youth were lis-tening to at the time. In the next scene, the hero meets for the first time the love of his life. She has great '80s hair. Because nothing much happens during one's youth, noth-ing heavy happens in this film by Arnaud Desplechin. (*Northwest Film Forum, April 22-May 5, \$11*) **CHARLES MUDEDE**

We also recommend...

April and the Extraordinary World: SIFF Cinema Uptown
Barbershop: The Next Cut: Various locations
The Boss: Various locations
The Cinema of Chantal Akerman (I Don't Belong Anywhere and No Home Movie): SIFF Film Center, April 22-28
Demolition: Various locations
Embrace of the Serpent: SIFF Film Center and Grand Illusion
Everybody Wants Some!: Various locations
Eye in the Sky: Various locations
Francofonia: SIFF Cinema Uptown
Hail, Caesar!: Sundance Cinemas
Hello, My Name Is Doris: Various locations
The Jungle Book: Various locations
Midnight Special: Various locations
Mulholland Drive: Scarecrow Video, Sun April 24, 6 pm, free
Puget Soundtrack: Correspondents pres-ent House: Northwest Film Forum, Wed April 20, 8 pm, \$15
Seijun Suzuki Retrospective: Grand Illu-sion Cinema, April 23-24, \$9
A Space Program: SIFF Film Center
The Tempest: Scarecrow Video, Sun April 24, 6 pm, free
Too Late: Grand Illusion
Zootopia: Various locations

Complete listings at [strangerthingstodo.com](#)

QUEER

House of Thee UnHoly

DON'T MISS Hasn't it been too long since your mind was last blown? Please allow PaulaNowEvent to re-blow it with *House of Thee UnHoly*. "A nonstop explosion of '70s mythology and sexually charged psyche-delia" is how they describe it, following up with a tantalizing tease of Vikings, sex, androgynous counterculture, and a troubled bumble bee. This show is bursting with some of the city's greatest talent: Waxie Moon, Indigo Blue, Sarah Rudinoff, Jody Kuehner (close personal confidant of Cher-donna), The One The Only Inga, and many many more. Prepare for a sensory adventure that will leave your brain tingling into next week. (*Triple Door, April 20-24, \$25-\$40*) **MATT BAUME**

We also recommend...

Bearaoke: Cuff, Tues April 26, 8 pm, free, 21+
Commando: The Eagle, Sat April 23, 9 pm-3 am, free
Cuff Country Fridays: Cuff, Fri April 22, 7 pm, free, 21+
DJ Night: Cuff, April 22-23, free, 21+
Honey Wrapped Bacon Strip: Theatre Off Jackson, Sat April 23, 9 pm, \$15
I Hate Karaoke: Pony, Tues April 25, 9 pm, free, 21+
Mimosas with Mama: Narwhal, Sun April 24, 1 pm, \$25, through May 22
Robbie Turner's Playground: R Place, Wed April 20, midnight, free
RuPaul's Drag Race Viewing Parties with Robbie Turner: R Place, Mon April 25, 7 pm, free
Stiffed! Sunday Tea Dance: Kremwerk, Sun April 24, 4-9 pm, free
Wildrose Karaoke: Wildrose, Wed April 20, free, 21+

Complete listings at [strangerthingstodo.com](#)

WEED

Leafly Presents: A Night of Higher Entertainment

DON'T MISS David Schmader is great, as anyone who picked up a *Stranger* between 1998 and 2015 will know. What they may suspect is that, however funny Schmader may be on the sober page or screen, he's a thousand times funnier when one or both of you are high as fuck. I hereby confirm your suspicion. If you don't believe me, please attend this event that celebrates the publication of his eminently celebrat-able book, *Weed: The User's Guide—A 21st Century Handbook for Enjoying Marijuana*. Featured: A reading followed by captivat-ing collage art by Collide-O-Scope on the big screen, plus special guests and canna-bis-friendly gift giveaways. (*SIFF Cinema Egyptian, Wed April 20, 7:30 pm, \$4.20*) **SEAN NELSON**

We also recommend...

4/20 Scavenger Hunt: Dockside Cannabis, Wed April 20, 12-7 pm, free, 21+

Complete listings at [strangerthingstodo.com](#)

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from 11am - 5pm

NWGreenHomeTour.org





SUPPLEMENTAL Draft EIS
Learn + Comment

The Office of the Waterfront has released the Alaskan Way, Promenade, and Overlook Walk Supplemental Draft Environmental Impact Statement (EIS).

PUBLIC MEETING
Tuesday, May 10, 2016
4:30-7:30 PM
Seattle City Hall
600 Fourth Avenue
Bertha Knight Landes Room
Free and open to all

SUBMIT COMMENTS APRIL 18 - MAY 18, 2016
Online: [waterfrontseattle.org](#)
Email: [sdeis@waterfrontseattle.org](#)
Public meeting: May 10, 2016
Mail: AWPOW - Supplemental Draft EIS Comments, Mark Mazzola, Environmental Manager, SD01 PO Box 34996, Seattle, WA 98124-4996

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THURSDAY 4/21
GOOD CO
SEBASTIAN & THE DEEP BLUE
+ DOWN NORTH

WEDNESDAY 4/27
GIN WIGMORE
MATTHEW SANTOS

SATURDAY 4/30
DANCE YOURSELF CLEAN
AND FRIENDS

TUESDAY 5/3
FLOATING POINTS (LIVE)
IDRIS ACKAMOR & THE PYRAMIDS

SECOND SHOW ADDED! SUNDAY 5/15
WHITEY MORGAN
+ **CODY JINKS**
TONY MARTINEZ

JUST ANNOUNCED! FRIDAY 6/3
AZIZI GIBSON

JUST ANNOUNCED! SATURDAY 6/4
SWEET WATER
SHAWN SMITH + STEREO EMBERS

BARBOZA

— COMING UP NEXT —

THURSDAY 4/21
TW WALSH
ANDY FITTS

FRIDAY 4/22
FAT WHITE FAMILY
+ **DILLY DALLY**

SUNDAY 4/24
THE BIG PINK
VERSING

WEDNESDAY 4/27
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VARIETY SHOW

MAY 10
MAYER HAWTHORNE
WITH **GABRIEL GARZON MONTANO**

MAY 12
DAMIEN JURADO & THE HEAVY LIGHT
WITH **BEN ABRAHAM**

SAT MAY 14
CASPAR BABYPANTS

MAY 15
LEON RUSSELL
WITH **JEFFERSON GRIZZARD**

MAY 18
NADA SURF
WITH **PRISM TATS**

MAY 19
RADICAL FACE
WITH **THE LITTLE BOOKS**

FRI MAY 20
THE EXPENDABLES

MAY 22
SIRIUS XM PRESENTS
LITTLE STEVEN'S
UNDERGROUND GARAGE TOUR
THE SONICS
WITH **THE WOGGLES**
AND **BARRENCE WHITFIELD & THE SAVAGES**

MAY 26
PVRIS
WITH **LYDIA** AND **CRUISR**
AND **POLYENSO**

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THINGS TO DO MUSIC

Noteworthy Shows This Week

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Lush

Wed April 20 at Showbox



WEDNESDAY 4/20

Lush

(Showbox, all ages) Women were hardly absent from shoegaze and Britpop, but men tended to dominate the scene. Enter Lush. Miki Berenyi and Emma Anderson set the tone with their swooning vocals and soaring guitars, while Steve Rippon and Chris Acland provided the ballast (Phil King took over after Rippon left). Sadly, things came to an end with Acland's 1996 suicide. Despite the strength of their material, Lush had often struggled to capture the immediacy of the concert hall, so their run felt unfinished until rumblings of a reunion made the rounds last year, culminating in the *Blind Spot* EP with Justin Welch on drums. Then came the *Chorus* box set. Whether the renewed activity represents an epilogue or a new beginning, it couldn't be more welcome.

KATHY FENNESSY

FWD: Hudson Mohawke

(Q Nightclub) Scottish electronic-music producer Hudson Mohawke thrives on excess. His tracks sound like something you'd hear in an opulent hotel party in Riyadh, Saudi Arabia, while on potent stimulants. The high and low frequencies spike in the extremes, the beats are hectic and spasmodic, and the sampled vocals pitched up to heliomed-up timbres. Everything in HudMo's sonic world blazes with klieg-light radiance. You can

hear why an egomaniac like Kanye West would want what Mohawke's pushing; the latter produced "I Am a God" and "Blood on the Leaves" for Yeezus. HudMo kind of disastrously lost his edge with 2015's hollowly bombastic, R&B-ballad-heavy *Lanterns*—save for the *Twilight Zone*-eerie percussive jam "Lil Djembe." Maybe he'll show his rougher side live. **DAVE SEGAL**

Mount Moriah, Margaret Glaspy, Chris King and the Gutterballs

(Tractor) I sense a kind of cruel ethical algebra going on in North Carolina. On the one hand, the state seems determined to legislate its way back to the social structure of 1895. What has North Carolina given the world lately to balance the other side of the equation? The best I can come up with is resonant country-rock outfit Mount Moriah. Featuring Jenks Miller of the dark and atmospheric rock project Horseback on guitar, Mount Moriah infuse the sounds of early-1970s California, particularly pre-Lindsey Buckingham Fleetwood Mac, with an Enlightenment-era intellect and Protestant Reformation fervor. **JOSEPH SCHAFER**

THURSDAY 4/21

Rhye

(Neptune, all ages) *Woman* came out in 2013, and Rhye still seems to be riding that horse pretty hard. They've been playing new songs live since the summer of 2015,

though, notably "Waste," which is yet another super-chill R&B track with enough groove to nod your head to, but only in the privacy of your own home and feelings and dirty dishes. Singer Michael Milosh's yawning, androgynous croon in this song and in others complicates what would be pretty straightforward stuff about strife with a beau. The genders of his voice seem to flicker, which increases the number characters in a single romance, reflects the fluidity of gender identities within a single speaker, or explodes gender binaries and expectations of monogamous characters altogether, depending on whom you're thinking of when you're dreaming in your kitchen. Since so many of the songs on *Woman* are about interstitial spots in relationships—"Open" for instance, or "The Fall"—Milosh's timbre perfectly embodies the content of the narratives, which adds a structural kind of bliss to Rhye's blissed-out sound. **RICH SMITH**

Action Potential: Erika, Raica, Big Phone

(Kremwerk) A key component of Detroit's Interdimensional Transmissions label and the excellent electro group Ectomorph, as well as overseer of the erika.net internet radio station, Erika (Sherman) has been a prime mover in American electronic music for more than 20 years. On releases like 2013's *Hexagon Cloud* and 2014's *The Listeners* EP with Jay, she plumbs the deepest of minimal-techno and acid-house depths,

summoning a desolately psychedelic sound. Locals Raica (Chloe Harris) and Big Phone (Kenric McDowell) also deal in the more transcendent end of electronic music, with the former offering splendid variations on ambient, techno, and abstract-experimental approaches and the latter delivering techno hypnosis on the highly evolved level of Ricardo Villalobos. **DAVE SEGAL**

The Monkeywrench, the Gallow Swings, Sir Coyler and His Asthmatic Band

(Crocodile, all ages) The Monkeywrench are an occasional supergroup consisting of Mudhoney's Mark Arm and Steve Turner, Tim Kerr (ex-Big Boys, Poison 13, etc.), Tom Price (ex-U-Men), and Australian drummer Martin Bland (Bloodloss, Lubricated Goat). The cover of their 1992 LP for Sub Pop, *Clean as a Broke-Dick Dog*, beautifully homaged Blue Note's graphics and pushed a vital retro-garage-rock and heavy-blues agenda. Marked by Arm's scarifying, Iggy-esque howl, the Monkeywrench consistently satisfy that primal urge to kick out the jams (motherfuckers) in a loud, linear, and distorted manner. Best believe their 13th Floor Elevators ("Levitation") and Rodriguez ("Sugar Man") covers are tight. Everything old is old again, but the Monkeywrench's studied, freewheeling tunes still get your flabby heart racing. **DAVE SEGAL**

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THINGS TO DO MUSIC

Courtney Barnett, Alvveys

(Moore, all ages) The first time I heard Courtney Barnett sing, I was writing a passive-aggressive e-mail in a stall of the Sub Pop bathroom, which ended up being the ideal landscape for her casual misdirects of true emotion. With inscrutable delivery and a ramshackle lyrical structure, Barnett tells you about her deepest secrets, most abject failures, and forbidden needs in the course of a simple rock song—seemingly downplaying her own humanity by showcasing it completely. Some of the most affecting music, Barnett's included, comes from artists who feel exactly like your peers and yet create something that sounds better than however you tried to say it. Alvveys, saddled with general Canadian cuteness, hark back to a time of indie-pop nostalgia wherein the ice-cream truck jingle morphs into a siren song of teen drone necessity. This time never actually existed, which makes Alvveys that much more affecting, a band capable of making you miss an age through which you never lived. **KIM SELLING**

FRIDAY 4/22

Black Mountain, Marissa Nadler

(Tractor) While she kept it low-key, Marissa Nadler was one of the more interesting and unpredictable of the Pitchfork-approved "freak-folk" artists. While Joanna Newsom tried to weaponize her rasp and Andrew Bird tried to make everything he touched sound like a Disney soundtrack, Nadler collaborated with black-metal artist Xasthur and mined some deep pathos for her songs. On this tour, she's accompanied by

Vancouver heavy psych outfit Black Mountain, who may play her off the stage. Their new album, *IV*, is a return to form, adding science-fictional synthesizers to the Zeppelin-ish stomp of their excellent *Wilderness Heart* and self-titled LPs. **JOSEPH SCHAFER**

Fat White Family, Dilly Dally

(Barboza) If you have room in your besieged mind for that species of nonchalantly cynical and unobtrusively catchy rock that only the British and the New Zealanders really have mastered, you'll fancy London sextet Fat White Family. Their 2013 full-length, *Champagne Holocaust*, flicked a two-finger salute at Oasis's hollow stadium Britpop while trawling in the same tousled, low-fidelity trenches as the Homosexuals and Marc Riley's Creepers. Oddly, FWF's cheap-sounding production only enhances their songs' melodic attractiveness, especially on the fetching, "Murrika-baiting" "Bomb Disneyland." The new *Songs for Our Mothers* veers into even spookier, more psychedelic territory, coming off like Liars lite. It's a good, gutsy move for Fat White Family. On their 2015 album, *Sore*, Toronto's Dilly Dally create headlong, cranky rock songs that careen somewhere between early Hole and Jennifer Herrema's Black Bananas. **DAVE SEGAL**

Squall: Blood Box, Contact Cult, Ox Hunger, DJ Maire

(Kremwerk) It's a pity that Blood Box—Seattle synth player Michael Hensley—doesn't perform much, although it could be said that his profoundly deep and subtly disturbing ambient music works best when heard

alone, preferably in a dark room with some illicit substances coursing through your system. He may perhaps be better known as half of dark-ambient illuminati Yen Pox, but the music Hensley creates under his Blood Box handle swirls in similar crepuscular channels. The track title "The Celestial Abyss"—from Blood Box's brilliant 2011 CD *Funeral in an Empty Room*—encapsulates the type of paradoxical tension between heavenly and hellish that Hensley attains in every track. For this Squall set, he may go noisier than usual, and that should be interesting, too. Portland's Contact Cult (aka Troy Micheau, guitarist for the Portland avant-rock-disco ensemble formerly known as Swahili) issued a cassette called *Hylozoist* last year on Seattle's Translinguistic Other. Similar to the works of Jon Hassell and Ariel Kalma, it transports you to tropical realms not locatable on any map with spine-tingly mesmerizing drones, ghostly chants, and undulant hand-percussion rhythms.

DAVE SEGAL

SATURDAY 4/23

Massive Monkees: The Pro Breaking Tour

(Showbox, all ages) An event that's become as prototypically Seattle as the fish hurlers in Pike Place Market, the Massive Monkees' annual breakdancing competition and showcase of hiphop and B-boy/B-girl culture hits the Showbox to celebrate the crew's 17th windmill round the sun. Scheduled around April 26, which in 2004 was officially dubbed Massive Monkees Day by then-mayor Greg Nickels, the happening is an all-ages, practically all-day throw-down that features breakdancing team battles and individual competitions that pit dancers from around the world against up-and-coming local

talent. With multidiscipline sideshows and sets by a litany of world-class DJs, this event, also an official stop on the Pro Breaking Tour, is not to be missed for anyone interested in the art of breakdancing and the traditions surrounding it. **TODD HAMM**

Ghostblood, Hexengeist, Dilapidation

(Funhouse) Check your head at the door before queuing up *Blood from Beyond the Grave*, the decapitation-happy full-length debut from hometown heavy metallers Ghostblood, where lopped-off domes fly through the air like flocks of geese migrating south (of heaven). Reference points for this B-movie-weaned power trio include gore greats Ghoul, Exhumed, and Carcass, as well as warped VHS copies of *Night of the Demons*. To borrow a line from fellow horror-obsessed Seattleites the Accused, these dudes are more fun than an open-casket funeral. At least the bloodletting has a happy ending—sort of—when all those severed craniums get sewn back in place on thrash ripper "Recapitator." **JASON BRACELIN**

D.R.I., Wolfpack, No Buffer, Raw Dogs, Klaw

(El Corazon, all ages) Too punk to be metal, and too metal to be punk, Houston-based underground legends D.R.I. are the quintessential crossover band. After 34 years of grinding it out in the tour van, these guys have spent more than half their lives perfecting their patented brand of piss-and-vinegar skate thrash. There's no sign of rock 'n' roll retirement for these OGs, as they've made it a point to come though Seattle on tour at least once a year for the past four or five years. Show up early to check out local openers Klaw, who play solid stoner rock with a quirky oddball edge. **KEVIN DIERS**

Continued ►



tractor

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THINGS TO DO MUSIC

Crown Larks, Temple Echoes, Marcus Price, Hana and the Goose

(Hollow Earth Radio, all ages) Chicago sextet Crown Larks create cerebral rock that your gut tells you to file under “post rock,” even as your head is thinking, “This is too tuneful and interesting for that off-putting descriptor.” (Pat your head for that keen observation.) Noir jazz feeds into Crown Larks’ math-PhD rock, and unpredictable dynamics and irregular song structures ensue. Their 2015 album *Blood Dancer* is the antidote for listeners who’ve given up expecting fresh moves from rock bands in the twenty-teens. Temple Echoes feature Gabriel Mintz on vocals and guitar plus members of Diminished Men, Tierra Magos, and other local units. Their nocturnal, 420-friendly folk rock lopes stylishly in the shadows where Mazzy Star, Brightblack Morning Light, and Cowboy Junkies lurk. See “Turkey 10” off 2016’s *Temple Echoes* for a prime example. Even though he’s played Debacle Fest, Marcus Price still seems like Seattle’s best-kept secret weapon in the realm of experimental electronic music. Don’t miss his unpredictable brilliance. **DAVE SEGAL**

SUNDAY 4/24

Rihanna

(KeyArena, all ages) No contemporary pop star does not give a shit quite like Rihanna, who’s indifference in heels. Seriously, better bring a sweater to the KeyArena on Sunday to insulate yourself from the chill conjured by her icy detachment. She doesn’t just phone in her performances, she dials those suckers

up from a different area code. But there’s a point to it all: Rihanna’s repertoire is all about serving her needs, not yours. “I got to do things my own way, darlin’,” she purrs on “Consideration,” the deceptively titled opening cut from her latest release *Anti*, an equally glittery and sweaty mash of modern love triangles and 1980s R&B. This sentiment is brought to life when she takes the stage in packed concert halls. See, *you* care, so she doesn’t have to. **JASON BRACELIN**

Pony Time, Wimps, NightBoss

(Chop Suey) Seattle bass-and-drums duo Pony Time have an album out on the respected S-S label (home to those classic A Frames LPs) called *Rumours 2: The Rumours Are True*, whose cover parodies the billion-selling Fleetwood Mac album from 1977 that you know by heart. If you’ve loved Pony Time members Stacy Peck and Luke Beetham’s instantly engaging and artfully ramshackle garage rock and low-end-intensive power pop up to now, you’ll dig *Rumours 2*. The clarity is sharpened in the production, the drums thump with greater punchiness, and the hooks hit with even more immediacy. Still, Pony Time’s scrappy, gritty garage rock will never be mistaken for the output of the Mac, although their tight songs satisfy a similar desire for familiar thrills in concise packages. **DAVE SEGAL**

MONDAY 4/25

Wild Nothing, Whitney

(Crocodile, all ages) Do you yearn for exceedingly pleasant indie pop with blank,

mild, and reverbed white-guy vocals? Then you will politely lose your millennial shit to the music of Wild Nothing (aka Jack Tatum). Much of his catalog reveals bloodlines to the suburban synth-pop melodicism of Orchestral Manoeuvres in the Dark and the gently morose guitar meditations of the Durutti Column. However, Wild Nothing’s newest album, *Life of Pause*, features Medicine’s Brad Laner on guitar (sounding much more restrained than usual) and opts for a slightly more diverse tonal palette, as evidenced by the percolating marimba and fluttering flutes of “Reichpop.” The album’s still chill and glistening with a MOR sheen, but at least it finds Tatum making gestures toward higher spheres. **DAVE SEGAL**

Crystal Beth & the Boom Boom Band, Nosretep, Bushcraft, Blame the Wizard

(Sunset) You can find Beth Fleenor fearlessly indulging her wildest creative inklings whenever she materializes in a musical forum. A classically trained clarinetist and imaginative soloist and with a music degree from Cornish, Fleenor has made a name for herself in Seattle’s experimental-music scene both as a solo artist and with well-known composers like Wayne Horvitz. The music Fleenor makes with Crystal Beth & the Boom Boom Band falls somewhere between the grisly skronk-punk of Stickers and earthy freak-indie of tUnE-yArDs, but even fans of those left-of-center acts will be thrown for a loop. Wailing vocals not bound to any conventions but Fleenor’s own, paired with percussive “Bethnic chants,” are set over freely drawn jazz figures and world-y rhythms. Also not to be missed on the undercard is hard-driving local trio Nosretep. **TODD HAMM**

TUESDAY 4/26

The Music of Harry Partch

(Meany Theater, all ages) Department of Creation (and Destruction) Myths: Prodigy teenage composer shoves all his “normal”-sounding compositions into a New Orleans potbellied stove, flirts with a 29-tone scale, settles finally on a 43-tone scale. To play this new music, he hand-builds instruments known as “Boo,” “Boo II,” “Quadrangularis Reversum,” “Eucal Blossom,” and others of odd nomenclature. It all happened right here in, of all places, America. Harry Partch died in 1974, but his musical contraptions, kept at the University of Washington in a special collection, play on, courtesy of Professor Charles Corey, Partch doyen and an alternate-tuning composer himself. Go and let it go to your head until you can’t find your head anymore. I guarantee the buzz of the streetlights will be revelatory on your way home. **ANDREW HAMLIN**

Great Falls, the Jan-Michael Vincent Car Crash, Guns of Barisal, Spacebag, Binaural Beasts

(Chop Suey) A less creative person might call Seattle’s Great Falls a “power trio.” But what specific power would that be referring to? The power of amplification, maybe. Great Falls certainly like their grinding noise rock loud. The power of evil is another option. Listening to them might make one feel inclined to do something naughty: stay out too late, drink too much, commit some light arson. Let’s settle on the power of musicianship and attitude. Led by scene stalwart Demian Johnston, with Shane Mehling on bass and Phil Petrocelli on drums, Great Falls sound like a very consternated office manager exorcising all of his or her personal demons at once through a megaphone. **JOSEPH SCHAFER**

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4/28	OLIVER FRANKLIN
4/29	AFTER MIDNIGHT CABARET PRESENTS CIRQUE DE TATAS
5/1	AYEDA TRASHION SHOW
5/5	FILABUSTA & MEGAN HAMILTON
5/6	JOHN CRAIGIE
5/13 & 5/14	DEBACLE FEST
5/18 & 5/19	THE SECURITY PROJECT
5/20	ALKI (RECORD RELEASE)
5/21	THE 5TH YEAR
5/26	THE BAILEY RANGE
5/28	PIGS ON THE WING
6/5	SARAH GERRITSEN

IN THE BOURBON BAR

Tuesday Night MUSIC CLUB OPEN MIC	Wednesday's ABSOLUTE KARAOKE
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APRIL 20 CHOP YOU LIKE A HURRICANE MUSIC TRIVIA NIGHT DRINK SPECIALS AND PRIZES
APRIL 21 HERO WORSHIP PRESENTS ROBERT SMITH'S BIRTHDAY PARTY LIVE PERFORMANCES • DJ AL NINO • DEE JAY JACK
APRIL 22 FLY MOON ROYALTY ALBUM RELEASE SHOW BREAKS AND SWELLS • COCO COLUMBIA
APRIL 23 DANCE YOURSELF CLEAN SEATTLE'S PREMIER INDIE DANCE PARTY FREE BEFORE 10:30 / \$5 AFTER
APRIL 24 PONY TIME TOUR KICKOFF WIMPS • NIGHT BOSS
APRIL 25 GGNZLA KARAOKE IN THE DEN
APRIL 26 GREAT FALLS THE JAN-MICHAEL VINCENT CAR CRASH GUNS OF BARISAL • SPACEBAG • BINAURAL BEASTS

LATE NIGHT HAPPY HOUR MON-SAT 11PM - 2AM
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HONEY SOUND SYSTEM
LIVE MUSIC 4/20

WED 04/20	CUCCI'S SPOOKY WEED	SPECIAL 4.20 SHOW HOSTED BY CUCCI BINACA / SEATTLE'S STONER DRAG QUEENS
THUR 04/21	ACTION POTENTIAL	ERIKA OLIVE, INTERDIMENSIONAL TRANSMISSIONS, DETROIT / RAICA / BIG PHONE
FRI 04/22	SQUALL	NOISE HAPPY HOUR FT. BLOOD BOX / CONTACT CULT / OX HUNGER / DJ MAIRE
FRI 04/22	SIN: 1 YEAR ANNIV.	FETISH / EBM / INDUSTRIAL / FETISH PERFORMANCES / DANCING / DRINKS
SAT 04/23	HONEY SOUNDSYSTEM	PRESENTED BY NARK MAGAZINE • BOTTOM FORTY
SUN 04/24	STIFFED	SUNDAY TEA DANCE FT. DANA DUB • PAVONE / NO COVER / \$1 BEER BUST!
SUN 04/24	FALSE PROPHET	HIGH FUNCTIONING FLESH / BODY OF LIGHT / DJ LISA / SHARLESE / DJ KATE
WED 04/27	ESTRANGED SENSATION	PULLING OUT THE LIGHT / DJ DEGENERATE / DJ VEINS / NICOLE CARR
THUR 04/28	CUSTOMS	DJ VAGUE RESTORING NATURE RELEASE PARTY / DISTAL / 777777 / 02NA

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THE CROCODILE

4/21 THURSDAY		25th Anniversary Crockshock Presents: The Monkeywrench The Gallow Swings, Sir Coyer & His Asthmatic Band <i>All Ages</i>
4/22 FRIDAY		HSSB presents: Miku Expo Digital Stars @ Fred Wildlife Refuge Mark Redito, Meishi Smile, Pete Ellison, Boaconstructor, Hojo <i>All Ages</i>
4/23 SATURDAY		Judah & The Lion The Saint Johns <i>All Ages</i>
4/24 SUNDAY		Brooks Wheelan 21+
4/25 MONDAY		KEXP & The Crocodile Present:.. Wild Nothing Whitney <i>All Ages</i>
4/26 TUESDAY		The Crocodile & ReignCity Present:.. Skepta Tony Goods, Tom Kha Soup <i>All Ages</i>

FEATURED



Sat 5/28
WHITNEY MONGÉ



Wed 6/22
JESSY LANZA



Sat 7/9
WE ARE SCIENTISTS

UP & COMING EVERY MONDAY & TUESDAY LIQUID COURAGE KARAOKE 4/27 TORTOISE 4/28 DAVE EAST 4/29 BOMBINO 4/30 25TH ANNIVERSARY PARTY 5/1 HIPPO CAMPUS 5/4 JAY PRICE 5/5 SO PITTED @ CHOP SUEY 5/5 BIG WILD 5/5 HAR MAR SUPERSTAR @ THE TRACTOR 5/6 KRIS ORLOWSKI 5/7 COASTS 5/9 NOTHING BUT THIEVES 5/10 DUNGEN 5/11 YUNA @ CHOP SUEY 5/11 BLAQK AUDIO 5/13 RISHLOO 5/14 ANDY HULL/KEVIN DEVINE 5/17 WILD BELLE 5/20 BIG BLACK DELTA

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THINGS TO DO MUSIC

All the Shows Happening This Week

strangerthingstodo.com @SEAshows
★ = Recommended A = All Ages

WED 4/20

LIVE MUSIC

CAPITOL CIDER Katie Kuffel, 8:30-11 pm
CROCODILE Home Slice: Filthy Fingers United 4/20 Showcase, 8 pm, \$5
● **THE FUNHOUSE** Johnny Craig, Victory Heights, Like Vultures, Fallstar, Avoid the Void, Stolen Society, 6 pm, \$13/\$15
HIGH DIVE Soulular, Benjah Ninjah, Kozmo, Mike.III: Shawn Smith and Guests, 8 pm, \$5-\$8
HIGHLINE The 4/20 Sex Pot Show: Witch Ripper, T-Rox, Sioux City Pete and the Beggars, 9 pm, \$8
HIGHWAY 99 Big Road Blues, 8 pm, \$7
● **HOLLOW EARTH RADIO** Ki Oni, Electric Sound Bath, Darb Aduor, dada.dad, 7-10 pm, \$5
● **JAZZ ALLEY** Janiva Magness, 7:30 pm, \$29.50
NECTAR Hashtag One Year Cannavarsary and 4/20 Party: Zach Deputy and Scott Pemberton, 8 pm
NEUMOS Nacho Picasso, Harry Fraud, Jarv Dee, SIQFUX, Keyboard Kid, Beeba: World Premiere of The Nachomentary, 8 pm, \$12
★ **NORTHWEST FILM FORUM** Puget Soundtrack: Correspondents present House, 8 pm, \$15
PARAMOUNT THEATRE Bonnie Raitt with The California Honeydrops: Dig In Deep Tour 2016, 8 pm
★ **Q NIGHTCLUB FWD:** Hudson Mohawke, 9 pm-2 am, \$16
● **REAL ART** Comeback Kid, Culture Abuse, To The Wind, Erode, Blunt Force, 6:30-11:30 pm, \$12
★ **THE SHOWBOX** Lush, 8 pm, \$30/\$35
SUBSTATION Rik Wright and Guests, 8 pm
★ **TRACTOR TAVERN** Mount Moriah, Margaret Glaspy, Chris King and the Gutterballs, 8 pm, \$12
★ **TRIPLE DOOR** House of Thee Unholy, \$25-\$40
TRIPLE DOOR MUSICQUARIUM LOUNGE Los Monjes Azul, 8:30 pm
★ ● **VERA PROJECT** Frankie Cosmos, Eskimeaux, Yowler, iji, 7 pm, \$10/\$12

★ **WED 4/20** Parahia, 7:30 pm, \$60-\$65
WED 4/20 Hunter, 7 pm, \$10/\$12
SUBSTATION Peyote Ugly, Dante and the Mirrors, Alto, Dusty, 8 pm
SUNSET TAVERN Future Shock, Trick Candles, Mirrorgloss, 9 pm, \$8
TRACTOR TAVERN Fruition Album Release Show, 9 pm, \$15
★ **TRIPLE DOOR** House of Thee Unholy, \$25-\$40
TRIPLE DOOR MUSICQUARIUM LOUNGE Marco de Carvalho Trio, 9 pm
JAZZ
★ **BARCA** Jazz at Barca: Phil Sparks Trio, Adam Kessler, and Guests, 9 pm, free
PINK DOOR Bric-a-Brac, 8 pm
● **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm
DJ
BALLROOM Throwback Thursdays, 9 pm
BALTIC ROOM Sugar Beat: DJ Bret Law, \$3
CONTOUR Jaded
★ **HAVANA** Sophisticated Mama, free
JAZZBONES College Night: DJ Christyle, 9 pm
★ **KREMWERK** Action Potential: Erika, Jinx'75, Raica, Big Phone, 8 pm, \$12
NEIGHBOURS Revolution: DJ Marty Mar and Michael Kutt
OHANA '80s Ladies Night
★ **PONY** Billion Dollar Babies, 9 pm
Q NIGHTCLUB Studio 4/4: DJ Sneak, Kadeejah Streets, Mikey Mars, Sensasean, 9 pm-2 am, \$12
R PLACE Thirsty Thursdays
TRINITY Beer Pong Thursdays

JAZZ

CONOR BYRNE Happy Orchestra, 9 pm
SARAJEVO LOUNGE Gypsy Jazz Music, 8 pm

DJ

BALTIC ROOM Bollocks
CONOR BYRNE Rainier Soul Sounds, 9 pm, free
CONTOUR NuDe Wednesdays, 9 pm, free
HAVANA COOLIN: DJ Night with Stasia Mehschel and Larry Mizell, Jr., 10 pm, \$3
LOVECITYLOVE LOVECITYLOVE X WEDNESDAYS, 8-11 pm, \$5/\$10
NEIGHBOURS Exposed: DJ Trent Von and DJ Dirty Bit
★ **Q NIGHTCLUB FWD:** Hudson Mohawke, 9 pm-2 am, \$16
STUDIO SEVEN Electric Wednesdays
CLASSICAL
● **MEANY HALL** Murray

THURS 4/21

LIVE MUSIC

★ **BARBOZA** TW Walsh with Andy Fitts, 8 pm-2 am, \$8
BLACK LODGE VHS, Gag, Creative Adult, Moving Panoramas, Draemhouse, 7 pm, \$7
BLUE MOON TAVERN The City Hall, The Other Band on Earth, Vacationeer, Co-Founder, 8 pm-2 am, \$5
CAFE RACER WinnieBrave, 9-11 pm
CENTRAL SALOON Colorworks, Echo Ravine, Fian, 9 pm, \$5
CHAPEL PERFORMANCE SPACE Mark Hilliard Wilson: Alone/Together, 8 pm, \$5-15
CHOP SUEY Hero Worship: Robert Smith's Birthday, 9 pm-2 am, \$5/\$10
COLUMBIA CITY THEATER Black Stax, Huey P., and Tuesday Velasco, 7:30 pm, \$12
CONOR BYRNE Eating Rite, Mads Jacobsen, Zander Yates, 8 pm, \$8
★ ● **CROCODILE** The Monkeywrench, The Gallow Swings, Sir Coyer and His Asthmatic Band, 8 pm, \$18
● **EDMONDS CENTER FOR THE ARTS** Patti Lupone, 7:30 pm, \$69-\$79
● **EL CORAZON** The Medic Droid, Blood Code, Gaz, 8 pm, \$8-\$10
● **THE FUNHOUSE** The Home Team, Midnight Lights, Rosedale, Autumn's War, St. Yuma, Cody Pearce, 6 pm, \$8/\$10
GHOSTFISH BREWING COMPANY St. John and the Revelations, 6 pm
HIGH DIVE Biddadat, Irie Lights, Gully, 8:30 pm, \$6/\$8
HIGHWAY 99 The Trailer Park Kings, 8 pm, \$7
● **JAZZ ALLEY** Joan Osborne, Apr 21-24, 7:30 pm, \$35.50
KERRY/PONCHO HALL Friction Quartet, 8-10 pm, \$20
★ **KREMWERK** Action Potential: Erika, Jinx'75, Raica, Big Phone, 8 pm, \$12
LITTLE RED HEN Norman Baker and the Backroads, 9 pm, \$3
LO-FI Tokyoidaho, This Blinding Light, The Purrs, Heron Moon, 8 pm, \$8
★ **MOORE THEATRE** Courtney Barnett with Alvays, 8 pm, \$23.50-\$25.50
NECTAR Folklife Pre-Fest Party: The Warren G. Hardings, Jacob Miller and the Bridge City Crooners, Ben Hunter and Joe Seamons, Naomi Wachira, 8 pm, \$8
★ **NEPTUNE THEATRE** Rhye, 8 pm, \$30
NEUMOS Good Co, Sebastian and the Deep Blue, Down North, 8 pm, \$8
RENDEZVOUS Midnight Atmosphere, Moose Light Kingdom, Hedensk, Small Leaks Sink Ships, 8 pm, \$6/\$8
● **THE ROYAL ROOM** Low Tones, T. Nile and The Winterlings, 8 pm, \$10, 8 pm
★ **THE SHOWBOX** Flatbush Zombies, 8:30 pm, \$23/\$25
STUDIO SEVEN Fall of Humanity, Agnozia, Compound HMC, Prey the

Femcorps, 8 pm, \$20-\$25
GOLDEN GARDENS PARK Golden Gardens Fire Gathering, 12-10:30 pm
HARD ROCK CAFE Third Annual Party for Prevention: Whitney Monge, JP Hennessy, Kurt Lindsay with StepWife, Xolie Morra and the Strange Kind, 7:30 pm-1 am, \$12-\$15
HIGH DIVE Billy the Fridge, Ryan Taylor, Mic Phenom, Rob Sims, 8 pm, \$10/\$15
HIGHLINE Seattle Ska Fest, Apr 22-23, 6 pm, \$9-\$13
HIGHWAY 99 Kalimba: The Spirit of Earth, Wind, and Fire, 8 pm, \$20
● **HOLLOW EARTH RADIO** Goddess Aphonic, Solo Organ, Clearinghouse, 8:45 pm, \$5
● **JAZZ ALLEY** Joan Osborne, 7:30 pm, \$35.50
★ **KREMWERK** Squall: Blood Box, Contact Cult, Ox Hunger, DJ Maire, 6 pm, \$5
★ **LO-FI** Prom Queen, The Snakebites, Slutty Hearts, Laura Palmer's Death Parade, 9 pm, \$8
NECTAR Lyrics Born, The Staxx Brothers, Double B and Laces, DJ Indica Jones, 8 pm, \$15
★ ● **NEPTUNE THEATRE** Cloud Cult, 9 pm, \$18.50
NEUMOS Drake vs. Kanye: Tribute Party, 9:30 pm, \$12/\$15
★ **PANTAGES THEATER** Aimee Mann and Billy Collins, 7:30 pm, \$29-\$79
THE ROYAL ROOM Kiki Valera y Los Guajibaros, 8 pm, \$10/\$12
★ ● **SHOWBOX SODO** DeJ Loaf, 8 pm, \$40-\$50
SLIM'S LAST CHANCE Red Heart Alarm, Everson Pines, and the Maywood Mailmen, 9 pm, \$7
STUDIO SEVEN Ghost Ship Octavius, Mechanism, Disciples of Dissent, Thread the Sky, 7 pm, \$10/\$13
SUNSET TAVERN Charms, Cloud Person, The Invisible Hand, Bed, 9 pm, \$8
TIM NOAH'S THUMBNAIL THEATER Friday Night Open Mic, 6:30 pm, \$3-\$5
★ **TRACTOR TAVERN** Marissa Nadler and Black Mountain, 8 pm, \$18
★ **TRIPLE DOOR** House of Thee Unholy, \$25-\$40
TRIPLE DOOR MUSICQUARIUM LOUNGE Roemen and the Whereabouts, 8:30 pm
VERA PROJECT Shane Diamanti, Co-Flow, WhoNeedsProof, Tightn B, Corner Boys, 7:30 pm, \$10/\$12
JAZZ
LATONA PUB Phil Sparks Trio, 5 pm
DJ
88 **KEYS** Beyond Bass!: Rave Night, 8 pm-2 am
ASTON MANOR Cabaret Fridays
BALLROOM Rendezvous Friday, 9 pm
BALMAR Top 40, 9:30 pm, free
★ **BALTIC ROOM** Juicy: '90s & 2000s Old School Throwbacks, Fundamental Fridays, \$10
BARBOZA Jet: Dance Party DJ Set, 10:30 pm
CONTOUR A Night of Dubstep, 10 pm, \$5-\$10
★ **CUFF** DJs, 10 pm

JAZZ
★ **BARCA** Jazz at Barca: Phil Sparks Trio, Adam Kessler, and Guests, 9 pm, free
PINK DOOR Bric-a-Brac, 8 pm
● **SHUGA JAZZ BISTRO** Chris James Quartet, 7 pm
DJ
BALLROOM Throwback Thursdays, 9 pm
BALTIC ROOM Sugar Beat: DJ Bret Law, \$3
CONTOUR Jaded
★ **HAVANA** Sophisticated Mama, free
JAZZBONES College Night: DJ Christyle, 9 pm
★ **KREMWERK** Action Potential: Erika, Jinx'75, Raica, Big Phone, 8 pm, \$12
NEIGHBOURS Revolution: DJ Marty Mar and Michael Kutt
OHANA '80s Ladies Night
★ **PONY** Billion Dollar Babies, 9 pm
Q NIGHTCLUB Studio 4/4: DJ Sneak, Kadeejah Streets, Mikey Mars, Sensasean, 9 pm-2 am, \$12
R PLACE Thirsty Thursdays
TRINITY Beer Pong Thursdays
CLASSICAL
● **BENAROYA HALL** Tchaikovsky Romeo & Juliet: Seattle Symphony, \$21-\$121

FRI 4/22

LIVE MUSIC

★ ● **BALLARD**
HOMESTEAD Wesley Stage (John Wesley Harding), 7:30 pm, \$12-\$18
★ **BARBOZA** Fat White Family and Dilly Dally, 7 pm, \$15
CAFE RACER I Believe in Sunshine, Moe Brown and the Shit Downtown, 8 pm
CENTRAL SALOON Q Dot, Black Magic Noize, 9 pm, \$5/\$8
● **CHAPEL PERFORMANCE** SPACE Back to the Source: Music From Central Java: Heri Purwanto and Jessika Kenney, 8 pm, \$5-\$15
CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15
★ **CHOP SUEY** Fly Moon Royalty and Breaks & Swells, 9 pm, \$12/\$15
COLUMBIA CITY THEATER Steve Smith's Birthday Show: Steve Smith, the 305s, and the SDS, 9 pm
CONOR BYRNE Jonathan Warren and the Billy Goats, 9 pm, \$8
DARRELL'S TAVERN The Crying Shame, Whiting Tennis, Daniel G. Harmann, 9 pm, \$7
● **EL CORAZON** Crash! Action-Adventure Circus with Super Geek League, Johnny Sonic and Filthy

THINGS TO DO All the Shows Happening This Week

HAVANA Viva Havana, 9 pm, \$11
JAZZBONES Filthy Fridays, 11 pm, \$10

★ **KREMWERK SIN:** DJs Shane and Eyktan, Squall: Blood Box, Contact Cult, Ox Hunger, DJ Maire, 6 pm, \$5, 9 pm

NEIGHBOURS Absolut Fridays, 9 pm

OHANA DJs, 10 pm, free

OZZIE'S DJs, 9 pm, free

R PLACE Swollen Fridays, 9 pm

STOUT DJ ePop, 9 pm

THERAPY LOUNGE Under Pressure, 9:30 pm, \$3 after 10:30 p.m.

TRINITY Power Fridays, \$0-\$10

CLASSICAL

● **BENAROYA HALL** Tchaikovsky Romeo & Juliet: Seattle Symphony, \$21-\$121

● **UW MEANY THEATRE** Michaela Martens, 7:30 pm, \$10-\$20

SAT 4/23

LIVE MUSIC

★ **BARBOZA** An Evening with Sloan, 7 pm, \$17-\$50

BLUE MOON TAVERN The Raging Maggots, 9 pm, \$5

CLUB HOLLYWOOD CASINO Johnny and the Bad Boys and DJ Becka Page, 9 pm, \$5

COLUMBIA CITY THEATRE The Cold Hard Cash Show, 8 pm, \$15/\$25 for both nights

CONOR BYRNE Redwood Son and the Renegades, Sweet Kiss Momma, McDougall, 9 pm, \$8

CROCODILE Judah and the Lion, The Saint Johns, 8 pm, \$13

DARRELL'S TAVERN The Derelicts, The DTs, The Demolition Kings, 9 pm, \$7

● **EDMONDS CENTER FOR THE ARTS** Ana Moura, 7:30 pm, \$29-\$39

★ ● **EL CORAZON** D.R.I., Wolfpack, No Buffer, Raw Dogs, Klaw, 7 pm, \$15-\$17

FANTAGRAPHICS BOOKSTORE AND GALLERY Simon Hanselmann presents Megg & Mogg in Amsterdam, 6-8 pm

FREMONT ABBEY An Evening with LeRoy Bell, 8 pm, \$18

★ **THE FUNHOUSE** Ghostblood, Kommand, Hexengeist, Dilapidation, 8 pm, \$8/\$10

GREEN LAKE METHODIST CHURCH The Door Between the Worlds, 7:30 pm, \$20

HIGH DIVE Down North, JP Hennessy, Molasses, 9 pm, \$8/\$10

HIGHLINE Seattle Ska Fest, Through Apr 23, 6 pm, \$9-\$13

HIGHWAY 99 Brian Nova Funk and Blues Review, 8 pm, \$17

★ ● **HOLLOW EARTH** RADIO Crown Larks, Temple Echoes, Marcus Price, Hana and the Goose, 8 pm, \$5

● **JAZZ ALLEY** Joan Osborne, 7:30 pm, \$35-\$50

● **JET CITY IMPROV** Nayan Gosh Sitar Concert, 3 pm, \$10/\$15

LO-FI Desert Mountain Tribe, Future Fridays, Margaux LeSourd, 9 pm, \$10

LUCKY LIQUOR Bad Tats, Rats, The Deceptives, The Rainy Day Splish Splosh Band, 9:30 pm, \$7

★ ● **MOUNT BAKER THEATRE** Patti Lupone, 7:30 pm, \$59-\$150

NECTAR Head For The Hills, Pert Near Sandstone, The Student Loan String Band, 8 pm, \$10/\$15

NEPTUNE THEATRE Flula Borg, 7:30 pm, \$15/\$20

PHINNEY CENTER COMMUNITY HALL John Gorka, 8 pm, \$20/\$22

● **NIGHTCLUB** Madness:

Croatia Squad, BGeezy, Ainslee, Mikey Mars, 10 pm-3 am, \$15

RENAISSANCE SEATTLE HOTEL The Bergamot, 6-8 pm

RENDEZVOUS ColorWorks, P.S., Plaza, 8 pm, \$8/\$10

● **THE ROYAL ROOM** Camille Bloom Pre-CD Release Show, 6 pm, \$8-\$12

SLIM'S LAST CHANCE GravelRoad, The Service Providers, Madcap Pusher, 9 pm, \$7

STUDIO SEVEN Years of War, Amedon, Syztem7, Mach Society, 7 pm, \$10/\$14

SUBSTATION Samothrace, Heiress, Un, 5-9 pm, \$6; The Black Chevys, Tigers in the Tank, Mike Spine and Barbara Luna, 9 pm, \$11/\$15

SUNSET TAVERN Pocket Panda, Fine Prince, Thousands, 9 pm, \$8

TIM'S TAVERN Waking Things, The Thrill, the Dark Blue, and The Bismarck

TRACTOR TAVERN The Dusty 45's, The Ramblin' Years, Danny Newcomb and The Sugarmakers, 9 pm, \$15

★ **TRIPLE DOOR** House of Thee Unholy, \$25-\$40

● **VERA PROJECT** Marshall Law, Spriggz, Nav, IB on The Beat, 7:30 pm, \$10/\$15

● **WAMU THEATRE** Hatsune Miku, 7-11 pm, \$50

DJ

ASTON MANOR NRG Saturdays

BALLARD LOFT Hip-hop Saturdays, 10 pm

BALLROOM Sinful Saturdays, 9 pm

BALMAR Top 40 Night, 9:30 pm, free

BALTIC ROOM Crave Saturdays, 10 pm

BARBOZA Inferno, 10:30 pm, \$5 before 12/\$10 after

BUCKLEY'S IN BELLTOWN '90s Dance Party, 9 pm

CENTRAL SALOON No Duh 90's-ish Dance Party, 9 pm, \$5

CHOP SUEY Dance Yourself Clean, 9 pm, \$5; free before 10:30 p.m.

CONTOUR A Night of Hip Hop: DJ Bankhead and Guests, 10 pm, \$10-\$20

CORBU LOUNGE Saturday Night Live

★ **CUFF** DJs, 10 pm

★ **THE EAGLE** Commando: The No Underwear Party with DJ Bret Law, 9 pm-3 am

HAVANA Havana Social, 9 pm, \$15

● **INDIAN SUMMER** VINTAGE ALIENE.JPG, 6-9 pm

KREMWERK Honey Soundsystem, 9 pm, \$5-\$15

NEIGHBOURS Powermix: DJ Randy Schlager

NEPTUNE THEATRE Flula Borg, 7:30 pm, \$15/\$20

OHANA DJs, 10 pm, free

OZZIE'S DJs, 9 pm, free

Q NIGHTCLUB Madness: Croatia Squad, BGeezy, Ainslee, Mikey Mars, 10 pm-3 am, \$15

R PLACE Therapy Saturday STOUT DJ ePop, 9 pm

THERAPY LOUNGE This Modern Love

TRINITY Reload Saturdays, \$0-\$10

VERMILLION Spread Thick, 9 pm

THE WOODS Juicebox

CLASSICAL

● **BENAROYA HALL** Tchaikovsky Romeo & Juliet: Seattle Symphony, \$21-\$121

★ ● **CHAPEL PERFORMANCE SPACE** Erin Jorgensen, 8 pm, suggested donation \$5-\$15

SUN 4/24

LIVE MUSIC

● **CAFE RACER** Racer Sessions, 7:30-11 pm

CAPITOL CIDER Kareem Kandi Trio, 5:30-8 pm

★ **CHOP SUEY** Pony Time, Wimps, and NightBoss, 8 pm, \$10

COLUMBIA CITY THEATRE Horse Crazy Cowgirl Band, 7:30 pm, \$12; Allison Shirk in the Bourbon Bar, 6-8 pm

● **CROCODILE** Blue Laces and Fort Loveless, 6:30 pm

HIGH DIVE Reanu Keeves and the Funky Falcons, Woodshed, Alcojuana, 8:30 pm, \$6/\$8

HIGHLINE U.S. Bastards, The Sawyer Family, Piston Ready, The Demolition Kigns, 8 pm, \$8

● **JAZZ ALLEY** Joan Osborne, 7:30 pm, \$35-\$50

★ ● **KEYARENA** Rihanna, 7:30 pm, \$36.50-\$170

LATONA PUB The Wild Hares, 7-9 pm

● **MUSIC CENTER OF THE NORTHWEST** LMC Free Public Classical Concert, 2-3 pm

NECTAR The Movement, Rise N Shine Band, Iya Terra: Golden Hearts Tour, 8 pm, \$10/\$15

NEUMOS The Big Pink with Versing, 8 pm, \$15

THE SHOWBOX Spleen, 8 pm, \$65-\$85

● **STUDIO SEVEN** Lo Ivey, Diversity, and Guests: Afton Artist Showcase, 6:45 pm, \$11

★ **SUNSET TAVERN** Dressy Bessy, The Tripwires, The Moonspinners, 9 pm, \$8

● **TIM NOAH'S THUMBNAI** THEATER Slipshod, 4 pm, \$17/\$20

TIM'S TAVERN Seattle Songwriter Showcase

TRACTOR TAVERN Steve Poltz, 7 pm, \$15

★ **TRIPLE DOOR** House of Thee Unholy, \$25-\$40

JAZZ

THE ANGRY BEAVER The Beaver Sessions, free

DARRELL'S TAVERN Sunday Night Jazz Jam, 8 pm, free

● **HARISSA** Sunday Bossa Nova, 6 pm, free

SHUGA JAZZ BISTRO Shuga Sundays, 7:30 pm

★ ● **TULA'S** Jim Cutler Jazz Orchestra, 7:30 pm, \$8

DJ

BALTIC ROOM Resurrection Sundays, 10 pm

CONTOUR Broken Grooves, free

CORBU LOUNGE Salsa Sundays, 9 pm

★ **KREMWERK** Stiffed! Sunday Tea Dance, 4-9 pm

MERCURY Mode, 9 pm, \$5

NEIGHBOURS Noche Latina

PONY TeaDance, 4 pm

R PLACE Homo Hop

★ **RE-BAR** Flammable, 9 pm, \$10

★ **REVOLVER BAR** No Exit, noon

CLASSICAL

● **BAINBRIDGE** PERFORMING ARTS BPA Chamber Series: The Art of Fugue, 3 pm, \$10/\$12

● **BENAROYA HALL** Tchaikovsky Romeo & Juliet: Seattle Symphony, \$21-\$121

● **BRECHEMIN AUDITORIUM** Michael Partington and Marc Teicholz, 7:30 pm

● **MUSIC CENTER OF THE NORTHWEST** LMC Free Public Classical Concert, 2-3 pm

★ ● **ST. MARK'S CATHEDRAL** Compline Choir, 9:30 pm, free

MON 4/25

LIVE MUSIC

CAPITOL CIDER EntreMundos, 9:30 pm

COLUMBIA CITY THEATRE Jonathan Warren and the Billy Goats, 7 pm, \$10/\$12

CONOR BYRNE Bluegrass Jam, 8:30 pm, free

★ ● **CROCODILE** Wild Nothing, Whitney, 8 pm, \$16

THE FUNHOUSE Backslider with Moist, 8:30 pm, \$7

LUCKY LIQUOR Sid Law

THE ROYAL ROOM Slide Rule, Richie Nelson, Freman and Shelby Easley, 7:30 pm

● **THE SHOWBOX** Bumbershoot 2016 Lineup Announcement Party, 7 pm

★ **SUNSET TAVERN** Crystal Beth and the Boom Boom Band, Nosretep, Bushcraft, Blame the Wizard, 8 pm, \$8

TRACTOR TAVERN Monday Night Square Dance, 8 pm, \$7

TRIPLE DOOR MUSICQUARIUM LOUNGE Crossrhythm Sessions, 9 pm, free

DJ

BALTIC ROOM Jam Jam, 9 pm

★ **BAR SUE** Motown on Mondays, 10 pm, free

● **CENTURY BALLROOM** Salsa Social, 8:30 pm, \$8

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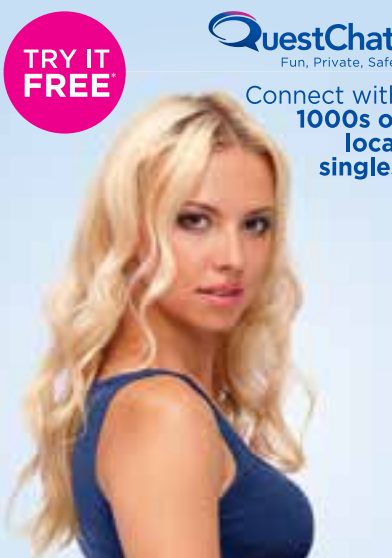
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MUSIC



DEJ LOAF *It's short for Deja.*

Detroit Rapper Dej Loaf's Confidence Is Contagious

BY CIARA DOLAN

Dej Loaf's lyrics are unapologetically blunt, skipping past the bullshit and cutting straight to her point. And her point, frankly, is not to fuck with her.

The Detroit artist's raps fluidly ride melodies from hard-spoken verses into R&B-style singing, all over the beats of masterful producers like DDS, Sonny Digital, and KLVN, to name a few. This blend of singing and rapping comes together naturally, like on "Desire" off her 2015 debut EP, *#AndSeeThatsTheThing*. One second she's throwing verses about cracking skulls, and the next she's softly cooing about "my best friend, my godson."

Dej Loaf, born Deja Trimble, debuted the *Just Do It* mixtape in 2012 before releasing the massively popular *Sell Sole* in 2014. Her single "Try Me" had taken off, piquing the interest of artists like Drake and leading to big-name collaborations with Future and Big Sean on *#AndSeeThatsTheThing*. This month, she released a brand-new mixtape, *All Jokes Aside*.

Don't confuse Dej Loaf's confidence with cockiness—she just knows what she wants and won't let anyone get in her way. On "We Winnin'" off *#AndSeeThatsTheThing*, she sings, "Spill my name in the game/I know they want me to fail/Tell 'em I'm lit, tell 'em I ain't going nowhere."

All Jokes Aside boldly reaffirms her purpose with track names like "Im Gon' Win" and "Goals." She's refreshingly confident (for good reason), railing against those who try to undercut her on tracks like "Bitch Please." "Im Gon' Win" is more complicated than its title might suggest—it plays like a self-reassuring affirmation that she's going to win and "make something out of nothing." She raps through murky, thick beats that sound almost sinister, mumbling "Everybody wanna be somebody" in the

same breath as "I'm gonna win." Winning hasn't come easy to Dej Loaf—she's still fighting for her own success, reminding listeners, "Don't act like I ain't special, I'm a blessing."

She's clearly a fighter—since childhood, she's struggled with chronic asthma that's nearly killed her several times. She grew up in the projects of East Detroit, where her father was killed when she was 4 years old. She started writing in middle school, and hasn't stopped since. Before quitting college to focus on her music, she worked as a janitor at a Chrysler plant. While the support of celebrities like Drake has certainly gotten Dej Loaf a lot of attention, she didn't need it to succeed: Her drive comes from within.

Dej Loaf spits lyrics of self-love with the ferocity of an insult, and she doesn't hesitate to praise her own talents. Her music sounds like she's not just convincing others she's deserving of success—she's convincing herself. This is just one reason her music is so addictive. Listening to Dej Loaf hype herself up is inspiring, and her unflinching confidence is contagious.

In a press release about *All Jokes Aside*, she's quoted saying, "There comes a time in a girl's life where she becomes a young woman. It's called growth, it's called maturity, it's called living life to the full potential and being true to who you are. That's what I represent. I feel good about everything that I am doing right now, because it is what I want to do. Not what anyone else wants me to do, it's what I want to do. I'm in charge. I run my show. It feels damn good."

The same press release promises Dej Loaf is finishing up her debut full-length. Here's hoping it comes soon. But as she raps on "Bitch Please," don't forget: "Y'all thought it was over, she gon' keep going." ■

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Failure Is Your Best Friend: Part Two of a Serialized Interview with Andy Partridge

BY SEAN NELSON

Andy Partridge of XTC spoke to me by phone from his home in Swindon recently, here's the second part of our interview.

What happened after 1982?

Top of the Pops was the only real pop show on TV. (The serious rock show where you had to play live after a while was *The Old Grey Whistle Test*, which we did in time.) But to keep you bubbling in Mr. and Mrs. Joe Soap's consciousness, you had to get on *Top of the Pops*. I feel that we were literally barred after an argument with a very drunken producer of *Top of the Pops* one afternoon.

He turned up extremely refreshed after a long lunch and it was the run-through. No audience—just for cameras and lights. Nobody was particularly bothering to mime; we just stood in the right positions. Suddenly we heard from 100 feet away this yelling, shouting, screaming, and this very, very red-faced, *very* drunken bloke came down the gantry and crossed the floor: "You fuckers!" He was really, really screaming and swearing. We learned that he was the producer. Because we weren't bothering to mime for the run-through, he was quite willing to throw us off the show. I noticed we were never, ever allowed back on the program after that event. And because we weren't touring around as well, in the eyes of Mr. and Mrs. Average in England, we ceased to exist.

That's so awful and unfair. It's strange to even think of you in the context of that period, because to my mind, your records got so much better and more interesting as the '80s wore on, when a lot of your post-punk/new-wave cohort were either breaking up or turning stale.

I agree. We got better in the public eye. I think the standard group shape is usually they're pretty good at the start and then get off the boil. Rarely you get a band that's pretty good and gets better and better. In fact, in a few interviews in recent years, I've actually started facetiously saying, "We're the other band that got better with each album." It's a rare thing.

I think most people are pretty good to start with, and then they just go off the boil. The history of most bands is if they're really good, they get maybe five years. That's also true for really quite famous bands. The Rolling Stones I think are fantastic between 1965 and '70, and then I think went off the boil really badly—probably when they could afford drugs.

I think we got better. Our first couple of albums were a certain sort of thing. Then we got some experience of making albums. We're going to get better and better and better. I think each album was helped by unspectacular sales. That's another topic I'll get onto in a minute. Each album I think

genuinely got better and better because the songwriting got better, and we got mentally and physically better at making records. It was helped by failure. You really have to embrace failure. It's your best friend. There are so many musicians and artists at whatever caliber who think failure is failure. No, it's not. It's fantastic. You can't buy that help to your career. It's great because it really teaches you what you need to know. If you never fail, you never learn.

Or you quit, right? If you're sensitive, it's possible to take the failure as pure discouragement.

I think if you're sensitive, or maybe not too bright, you'd take it as a signal from the gods to quit now. I just saw it as a great battery in my back. I just thought it was fantastic. "Wot? They don't love this great album? Wow, that

means the next one is going to have to be even better! The songs will be better! It's got to sound better! It's got to be better in every way!" Then you go on and you do an album that you genuinely think is a lot better than the previous one, and they still don't fucking buy it. But I really thought like that.

Was that down to unshakeable confidence in your talent?

Not at all. It was bloody mindedness. I don't know, artistic knuckleheadedness? "You folks are going to eat these songs if it kills me." I think we made some great albums. I really do. The frustrating thing is not a lot of people know about it. An awful lot more people know about R.E.M. or U2 or the Smiths or the Clash or anybody you care to name. But you say XTC, and the majority of people just say, "Who? Who's that?"

Well, maybe in terms of the very wide audience in their millions. But in the world of people who pay attention to bands and songs and records, XTC are incredibly well respected and deeply loved by the people who know.

You don't have this stuff in the United States. We call it a "Marmite thing." It's this quite foul tasting—I love it, personally but—

I've tried it.

Right, *tried* it. It's extremely salty and it's like vegetables reduced down to none-more-atomically-dense vegetables. You're either raised on it from being a baby and you love it as an adult, or you don't get raised on it and then you come to it as an adult and it's disgusting. So XTC is a Marmite thing. You either love it or loathe it. I don't know why that would be, because to my mind, we're just a pop group. ■

Read more of this interview at
THESTRANGER.COM/MUSIC



ART



KAHLIL JOSEPH AND NOAH DAVIS Two famous artists who've held their own in the mainstream.

COURTESY FRYE ART MUSEUM

Young Blood at Frye Art Museum Expands the More You Look at It

BY JEN GRAVES

There's a three-sided cinema suspended like a hovering cloud in an unlit gallery at the Frye Art Museum. Slow-motion, black-and-white footage plays on the triangle of screens, continuously but unsynchronized, unleashing a rolling tide of triple superimposition.

You see horses, riders, bleachers, a lightning-cracked sky. Floating by, you hear a score by experimental hip-hop giant Flying Lotus: the sounds of cheering, a downpour, electronic buzzes, a bass string insistently plucked. The creator and director of the film is Kahlil Joseph, and he shot the footage at the rodeo in the town of Grayson, Oklahoma, one of many towns founded by African Americans meaning to find self-governance in this country between 1865 and 1915. The triangle of dirt on the floor of the gallery is from the rodeo, with bits of real litter left in it. All-Black towns are not, in this work, only things of the past. Or the future. They are eternal, and the eternal is here. The goose bumps tell you that.

A field of superimpositions as vast as the sky that rebirths new histories: That's one way to think about the Frye's exhibition of films and paintings by Kahlil Joseph and his brother Noah Davis, *Young Blood: Noah Davis, Kahlil Joseph, The Underground Museum*. Narratives superimpose themselves on other narratives. The show expands the more you look, and it makes you look. If you focus too long on one figure or scar of lightning, you feel the pang of missing another one, and move to another angle to see more. These

works are epic but specific, personal and familial but universal.

My god, I haven't seen a show this good—this vital, appealing, meaningful—in Seattle in a long time.

Young Blood is a display of strong connections between two brilliant artists accomplished in very different worlds and mediums, filmmaking and painting. It's also a tale of famous, sought-after artists who've

held their own in the big time, consistently making original, relevant, and powerful art.

Young Blood is also a story of one Seattle family embedded in a rich heritage of Black art in Seattle and beyond.

Maikoiyo Alley-Barnes, member of another artist family, curated *Young Blood* with great care, at the invitation of departing Frye director Jo-Anne Birnie Danzker. Alley-Barnes's installation has threads running through it. The way he chose and arranged the art, you'll see colors recur as well as thematic connections, and the brothers' subtle use of the ancient shape of a pyramid.

Alley-Barnes met Davis in preschool, when they both were the kid in class who could draw. Later, all three of the boys went to high school at O'Dea, where they played hooky at the museum next door: the Frye.

Davis will not get to see his works on the Frye's walls. In August, at age 32, he died of a rare cancer; *Young Blood* was already in the

works. He left more than 200 paintings, and *Young Blood* includes pieces from all stages of his career, a career that feels from looking at these paintings not just over but complete. Despite the title *Young Blood*, these paintings, and Joseph's films, are by artists working at their full powers.

Most of Davis's paintings feature figures in lonely, ambiguous situations. *Painting for My Dad* is the exhibition's immersive welcome. It pictures a slender male figure seen from behind, holding a lantern at the edge of an earthen cave and looking out from the cave at the starry sky beyond, which is streaky, worked over repeatedly, hard-won. Davis made this one shortly before his father, Keven, died of cancer in 2011, at age 53.

Keven and Faith Childs-Davis raised Noah and Kahlil in Mount Baker. (Born Kahlil Davis, he changed his last name to Joseph.) Keven was a prominent entertainment lawyer, representing, among others, Serena and Venus Williams. His sons sit with royalty in their fields, too. Joseph won the Sundance Award, has worked with

Terrence Malick, fashion house Kenzo, Kendrick Lamar, Flying Lotus, and Ishmael Butler of Dignable Planets and Shabazz Palaces. *Vice* magazine asked last year, "Is Kahlil Joseph Hip Hop's Most Important Video Director?" He's far more than a hip-hop video director. Watch the film *Until the Quiet Comes* (2012) at the Frye. Watch it over and over. It undoes death. Rewinds it into a dance that culminates in its victim sliding backward into a ►

I haven't seen a show this good—this vital, appealing, meaningful—in Seattle in a long time.



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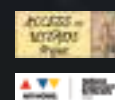
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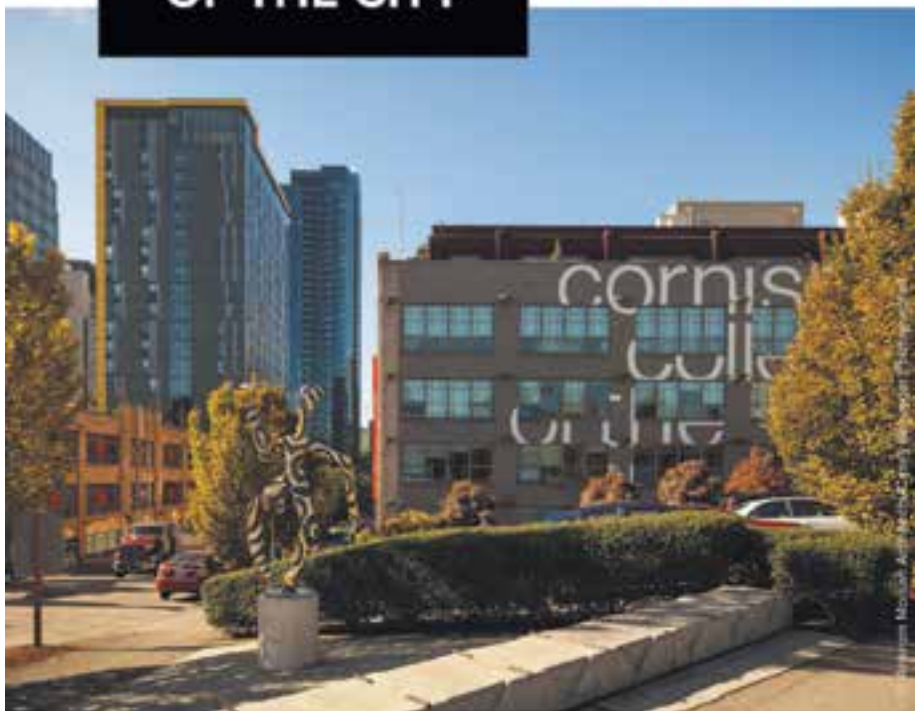
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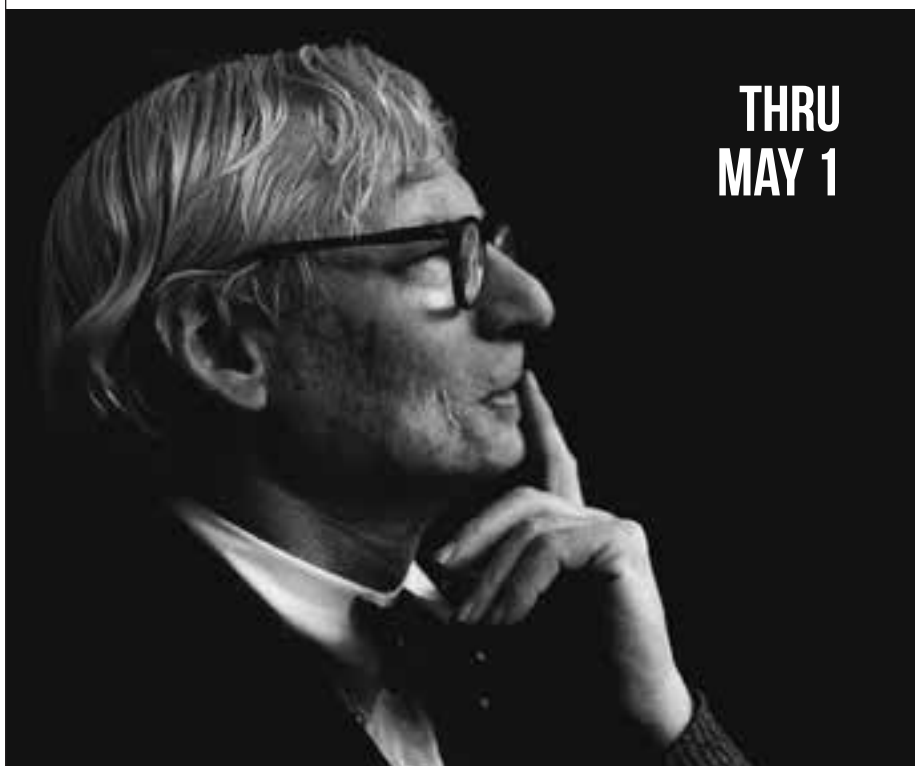
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NOAH DAVIS'S 'ISIS' This painting is its own world.

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When Davis was barely 25, he was in an exhibition canonizing 30 years of African American art called *30 Americans* that put him in the company of David Hammons, Kara Walker, Kerry James Marshall, and Jean-Michel Basquiat. (It travels to Tacoma Art Museum this fall.) Davis had his first solo show in Seattle at James Harris Gallery in 2010, followed by another equally strong one in 2012.

Beyond his paintings themselves, Davis leaves an almost equally important legacy: the ongoing Underground Museum in Arlington Heights in Los Angeles, where admission is free and the neighborhood, mostly Black and Latino, doesn't have any other museums.

I'll let you discover, in the Frye galleries, the story of how Davis got the Museum of Contemporary Art Los Angeles, which first scoffed at his requests, to allow the Underground Museum access to MOCA's art for loan. (Look also for the little Davis secret that's implanted in the Frye's permanent collection room.)

The same LA gallery that handles Kehinde Wiley, now headlining Seattle Art Museum, represents Davis. Their paintings share nothing else; Davis's are warmly handmade, complex, transcendent mysteries.

After *Painting for My Dad* comes his incredible *Isis* (2009), another myth-poem based on a family member, Karon, a commanding presence who spreads her yellow skirt upward so it's a pair of majestic wings. Look at her sacredness, at the epic tree, then the discarded heating vents, the half-lit window. This painting is its own world.

We see Davis at work in a brand-new documentary by Joseph, Karon, and Nicole Oteri, presented over four screens. It's almost literally breathtaking to watch Davis, because he will walk up to one of his paintings in the studio, and it will look finished and fantastic, but he will begin indiscriminately painting over it to start a new one. It's just the way he worked. So many great paintings exist only in the film.

Four surviving paintings in one Frye gallery faintly show earlier layers, as if the

surface imagery weren't layered enough. Why is that one woman not doing the same moves as the others in *Casting Call* (2008)? What is the secret pact between the three figures in the Easter palette of *The Internal Contract* (2009)? Is that a Black version of Grace Kelly in *The Narrator* (2010)? What's happening with the girl who sits on her bed wearing her scary mask and looking straight at you? She's titled *1984* (2009), which superimposes its own literary references, but the piece is based on an innocuous family snapshot of Karon, as a kid, on Halloween in 1984.

The most unusual gallery in *Young Blood* contains a long garden of artificial plants with one painting on either end, from the start and finish of Davis's career. It's a memorial chamber and tribute to the ongoing Underground Museum in LA. Sit a while; there are benches.

The earliest work is an unexpected abstraction from 2008, inspired by the election. The most recent was made in 2015, when Davis knew he was not just sick but dying. It is a filmy, dreamlike vision, a link to his brother's ephemeral chosen medium, and pictures, larger than life, a man lying down in a boat, in the sun. The prow points past the upper edge of the frame, heading somewhere even the man doesn't know.

Playing on a loop in a black box theater with Joseph's aforementioned *Until the Quiet Comes*, there's a new, achingly beautiful film called *Alice*™ (*you don't have to think about it*) (2016). Joseph shot it during a recording session of Alice Smith, the blues-rock singer with a voice as distinctive as the greats.

Moving the camera between her face and hands in the fuzzy golden light of the studio, Joseph creates a portrait of the singer as she's trying to hold it together. This was shortly after her grandmother died. Her sound and images are out of sync. Joseph's brother was close to death at the time he made this. *Alice* feels sacred. Smith may be on the screen, but this is Joseph's self-portrait in grief. ■

Read more Jen Graves at
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BOOKS

Sifting Through Hazardous Materials with International Comics Superstar Simon Hanselmann

He's a new Seattle resident. He's addicted to Red Bull. And his latest book, *Megg & Mogg in Amsterdam*, is full of weird sex, bong rips, depression, and goopy beauty.

BY RICH SMITH

Simon Hanselmann moved from Melbourne, Australia, to a little house on Beacon Hill three months ago, and he hasn't really left it since. He's seen the inside of Fantagraphics (the English-language publishers of his latest collection of comics, *Megg & Mogg in Amsterdam*) and the interiors of a few local restaurants, but not much else. Mostly he's been drinking an obscene amount of Red Bull, smoking lots of pot, fixing busted pipes in his basement, fostering six adorable rescue rabbits, and trying to be a present spouse, all while putting in 18-hour days creating some of the most ambitious and flat-out entertaining comics being written right now.

On a rainy day last week, Hanselmann graciously welcomed me into his home, offered me a glass of water, gave me a tour of his studio, and agreed to sit down for an interview. As we started to settle in, he apologized for not being dressed like a woman.

Hanselmann said he's been cross-dressing since he was 5, and, though cross-dressing is a deep part of his identity, he admits it helps with marketing his work. Most of the events he did while promoting his 2014 book *Megaheer*, he was dressed as a woman. He didn't want to get all dolled up today, he said, because he'd been busy trying to get his house in order after hosting a bunch of friends. Plus, "women don't wear dresses all the time," he said. Sometimes they just wear pajamas and an oversize mesh shirt.

Hanselmann is a self-described open book about personal issues, and he talks quickly, drawing from a deep and wide well of cultural references—everything from late-19th-century Norwegian literary fiction to Netflix shows to obscure German art comics.

I asked him how his year was going, and he said he'd been through some shit. He said he'd just gone through the "horrendously horrible" and lengthy visa process. Hanselmann was in a noise-music band called Horse Mania ("Horrible name," he said), but two weeks after Hanselmann got to Seattle, his bandmate of 10 years died. His art dealer, Alvin Buenaventura, died two weeks after that. "It's been a weird fucking time," he said.

He continued: "And my mom's got cancer. She told me a week before I moved. She's like, 'Don't feel guilty—don't stress about moving away.' But she clearly wants me to come back. I've just buried myself in work."

Hanselmann grew up Launceston, Tasmania, a cold and rainy seaport he describes as a "cultureless shithole," a maze of unemployment, heroin, meth, and depression. The kind

of place where the only thing to do is leave. He said a lot of his friends are in prison or have died of overdoses, and that his bandmate was found OD'd beside a creek.

According to Hanselmann, his dad rode with a motorcycle gang called Satan's Riders and his mom dealt drugs when he was young. But Hanselmann isn't, at least apparently, too shaken up by his upbringing. "I'm glad I grew up in a weird state full of dog-fuckers and horrible junkies and eyeball injectors," he said. "I have years of material for *Megg and Mogg*," he said, referring to his popular comic series that stars a druggie and depressed witch (Megg) who's in a relationship with her inscrutable but loyal cat (Mogg).

Hanselmann started self-publishing zines when he was 8 years old. In Tasmania, there was a government office that was legally obliged to offer its citizens free faxes, photocopies, and water—and he and his friends would go there and print

thick books on different-colored cheap copy paper on the government's dime.

In his early 20s, he ran around in the aforementioned noise band, Horse Mania, which consisted of him and his friend, the late Karl von Bamberger. "We were known as the worst noise band in Tasmania," he said. "We'd play two-hour gigs and refuse to leave the stage. We'd take a lot of pills and drink, so we'd be fucked—we did actually vomit in bags onstage once—but we kept going. It was just for us, really, and a dedicated following of people who liked our fucked-up, performative, don't-give-a-shit band."

Hanselmann would try to sell his *Megg and Mogg* zines at his shows, but nobody bought them. In 2012, he was turning 30 and he was sick of nobody knowing who he was, so he dumped 200 pages of *Megg and Mogg* comics on Tumblr. A month later, he had Fantagraphics, PictureBox, Koyama Press, and publishers from all over Europe making inquiries. Nickelodeon offered him a storyboarding gig, he said. "It blew up real fucking fast."

In 2014, Fantagraphics published *Megaheer*, a graphic novel that included many of the comics he published on Tumblr, plus a bunch of other stuff that fleshes out the narrative. It went on to be a *New York Times* best seller that has been translated into Spanish, French, Russian, and several other languages. He's been nominated for a couple Ignatz Awards and the prestigious Angoulême prize, which he said doesn't seem so prestigious anymore given the controversy surrounding last year's event. (Basically what happened is that none of the 30 people



Simon Hanselmann
Sat April 23, Fantagraphics
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EXCERPT FROM MEGG & MOGG IN AMSTERDAM

The toilet-paper roll sitting on the shelf behind the toilet tells you everything you need to know about the kinds of places these characters frequent.

up for the award were women.)

In any case, the teen from Tasmania who grew up, he said, with junkies crawling up his mother's stairs in search of a fix is now considered to be one of the world's most compelling comics artists and is currently in talks with major networks about turning his life's work into a television show. "The teenage Tasmanian me is doing fucking cartwheels," he said.

Megg and Mogg is essentially structured like a sitcom, so it would easily adapt to the small screen if it weren't for the endless images of drug use and the many depictions of nonstandard sex acts. An oversize owl named

Owl is the working-stiff straight man, Megg and Mogg are the two sympathetic losers he comes home to, and Werewolf Jones is a drug-soaked Kramer figure who brings the high jinks. Most of Werewolf Jones's high jinks involve lots of cocaine, funny felt hats, and casually receiving blowjobs from vampires.

Like *Megaheer*, the new collection, *Megg & Mogg in Amsterdam*, is so propulsive and funny and real-feeling that even the most shocking antics don't evidence a comic writer who's trying too hard. The jokes involve lots of drugs, but they're not stoner jokes. The humor is a combo of dry wit and turnt-up *Simpsons* chica-

nery, all tempered with large doses of gloom. A cat jonesing for a rim job from a witch makes perfect sense in this world—and ends up serving as a weirdly poignant metaphor that describes the sacrifices couples have to make in order to maintain healthy relationships. If you loved *MegaheX*, the new collection fills out the narrative between Megg and Mogg a little more, and in doing so doesn't disappoint at all. More of the same sick/depressing/touching/beautiful stuff.

One danger: You can get so caught up in the storytelling that it's easy to breeze past Hanselmann's intricate drawings. They are so precise and consistent that you'd be forgiven for thinking he spends hours on Photoshop cleaning up his lines. He doesn't. He pencils with cheap pencil, inks with "Mitsubishi Uni pens" he's been using for years, and paints them up with a special brand of food coloring he imports from Australia. He mixes the colors on small plates, sits at a squat desk, and just plows through page after page.

In his studio, he handed me a few sheets of finished original pages from a new *Megg and Mogg* book he'd been working on. He peeled the pages off a tall stack he keeps in a cubbyhole next to his desk.

I inspected the coloring of the panels, noticed for the first time the complex details on the shitty wallpaper, realized how many strands of hair Megg has (so many!), saw the dishes piled up near the sink and a bowl perfectly speckled with gloop. I remembered the crinkled cigarette butts from the splash page on the inside flap of *Megg & Mogg in Amsterdam*, the expressionistically wobbled world visible through the glass of empty bottles, the book of matches with two sticks ripped out.

Hanselmann broke my reverie: "I sell pages for \$1,500. You're holding three grand worth of artwork there." I immediately put the suddenly \$3,000 worth of art back on the stack as carefully as I could. I was getting my greasy fingers all over his retirement plan.

Drawing comics is Hanselmann's only job. He's does a weekly *Megg and Mogg* strip for *Vice*, sells his original artwork (which he's had to navigate himself since Buenaventura's death), and tries to publish lots of books. He's famous in the comics world, but he's still hustling.

"I think of it like a sport, like the Olympics," he said. "Every time I want to watch *Better Call Saul* or something, I think, 'NO. Don't watch it. Michael DeForge is working right now! *Right this second!* It's 4 a.m. and you *know* he's fucking working.' So you gotta keep pushing, even though you don't want to."

Though Hanselmann's hard work has been widely praised—he points out the *Paris Review* blurb on the back of his book—some critics, mostly on Tumblr and Twitter and underground podcasts, find parts of his work offensive. "My stuff pushes buttons sometimes," he said, mentioning a strip in *MegaheX* in which Megg, Mogg, and Werewolf Jones sexually assault Owl.

"But I'm not trying to be a total provocateur," he said. "I'm just talking about things. My work gets a bit Todd Solondz-y." Such experiments ask a lot of an audience sensitive to the way certain language and images can perpetuate systems of oppression. But Hanselmann's abrasive way of opening up channels of empathy seems just as valid as those who want to control and reduce various forms of oppression by creating safe spaces and taking care not to offend people. Art that reveals addicts, murderers, and the severely mentally ill as human beings offers others a way to figure out how much and what to trust in those kinds of people, which is valuable work in a society that seems to prefer incarceration to rehabilitation.

All of Hanselmann's characters, he said, are composites of people he knows from real life and stuff he's seen. Most of the material



THE STRANGER

Hanselmann's comics will cut you to pieces.

comes from the Tasmanian noise-music scene in the mid-2000s, but a lot of it comes from his childhood.

"I've seen my mom and her friends go on and off the methadone program for years," he said. "My mom was one of the first people who went through injection trials, a methadone program in the early 1990s. She's been on the program ever since. Her friends—I remember once they found a bottle of methadone mixed with orange juice behind a heater. They were like, 'Oh my god! Some methadone, I forgot!' Then they proceeded to shoot up rotten orange juice from behind a heater with the methadone in it—I think they did it between their toes or in their eyeball because they'd blown out their arm veins," he said.

On the mom front, things don't seem to be getting that much better for Hanselmann. "I had a very dysfunctional Christmas this year," he said. "My mom and I just didn't get along. We were both stressed out. At one point, she exploded and started throwing all the food. There was all this flour around the kitchen. She just left me for eight hours. I hadn't eaten anything. I cleaned up everything, cleaned up the house, sat on the couch. She was hanging out with her junkie buddies. But I wrote it all down—this is all great stuff for *Megg's Coven!*" he said, referring to his next project. "This bit's *really* depressing—oooooh yeah."

Hanselmann envisions *Megg's Coven* as a huge and ambitious comic that will tell the story of Megg changing, trying to kick her drug habit, dealing with her depression, and attempting to navigate the madness of the health-care system. It will take a lot of work, he said.

But Hanselmann is not shy about work. "I love collapsing," he said, "my body racked with pain, my ankles sore, my hand red raw. I feel like a beast, a prowling beast. And I'm always chasing that feeling."

He might be a beast in the studio, but among fans, he's warm and inviting. He said he always makes it a point to sign every book in the room. And when he reads from the book in public, he plays the part of Megg and selects audience members to play the other characters, so it's kind of like a big happy family thing.

At his reading at Fantagraphics on April 23, Hanselmann will perform a song with his dead bandmate, Karl von Bamberger. In order to do that, he'll play keyboard and sing along to a recording of von Bamberger's voice. "It's like Karl's dead but he's trapped inside of an iPod, and he's phoning in his performance from the netherworld," he said.

The whole night won't be all in memoriam, though. Hanselmann plans to make a little mock-up of Megg and Mogg's coffee table, complete with a dirty ashtray, a bong, and a couple cans of Red Bull "for a bit of extra pizzazz," he said. "I'd like to coat the floor in [Red Bull cans] so you'd have to wade through trash to get to the reading, but Occupational Safety and Health won't let me, you know. It's unsafe." ■

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FILM



MILES AHEAD *The problem with music is that you have to practice.*

Great Black Actor Makes Miles Davis Look Like a Fool in *Miles Ahead*

BY CHARLES MUDEDE

Miles Ahead, a biopic about the jazz legend Miles Davis, is directed by its star, Don Cheadle, one of the best actors in these United States. He also cowrote the script and spent almost a decade developing the project with Miles Davis's family. Cheadle was considered to be the best man to play this role. What could go wrong? The mind of a very talented actor meets the mind of a brilliant musician. Indeed, during the film's first five minutes, we do not see Cheadle at all—he has vacated his body and it is now occupied by what really looks very much like the soul of the trumpeter who gave the world *Sketches of Spain*, *Kind of Blue*, *Birth of the Cool*, and *Miles Smiles*. After this opening, however, the film falls apart.

Why?

The problem is not found in the white *Rolling Stone* reporter, Dave Brill (Ewan McGregor), who is our guide into Davis's world and memories. That part is fine. One can live with it. Many reporters are, after all, white. No, the problem is located in one of the biopic's many fictional elements—the gangster element. This element not only dominates the plot but also involves shoot-outs, bullet wounds, blows to the head, drug dealers, an underworld car chase, and Miles Davis doing his best to be one badass motherfucker.

Now, before I explain why this gangster element is so bad, and even harmful, I need to take you to a classroom in Sharptown, Maryland. This is the year that the space shuttle *Columbia* lands after its first trip to space. My teacher is a white woman with a thick Southern accent. Her class has 20 students—18 are white, and two black. I'm one of the black kids, and I sit next to the other black kid, Marcus. We share a desk not because we are friends (in fact, Marcus hates me), but because the white teacher is certain that we are the slowest students in the class. As a consequence, I spend much of that year working hard to get the grades that will get me away from Marcus. I want to be with the other kids. Marcus can sit by himself in the stupid section of the class. As the school year

draws to a close, I have three As and two Bs, and still sit next to Marcus.

This experience wounded me for years. Why did a large number of white people believe black people were stupid? Though my grades were fine, I started to believe what they believed. How could all of those people be wrong? Blacks did not produce geniuses or anything like that. We had no Newton, no Einstein, no James Watson. Then in my teens, I discovered modern

jazz, thanks to a cousin named Tendai. I began listening to Bud Powell, John Coltrane, Thelonious Monk, and Art Tatum. The first two were brilliant; the last two geniuses. All four made it clear to me that my teacher at the Maryland middle school was completely wrong. Modern jazz was a high art that imposed great demands on musicians. This music expressed the minds of very intelligent human beings, who happened to be black.

So when I watched Don Cheadle's biopic on Miles Davis, an artist who scored much of my college years, I was deeply disappointed to see Davis characterized as a gangster and not an intellectual, which, as Cornel West once pointed out, is what jazz musicians are. It takes a decade to master a horn, a piano, a drum set, a double bass. You have to start young and practice really hard to produce the proper sounds and read and write music. When you hear a jazz track that's done right, you are listening to years of education and a knowledge of music that's encyclopedic. This Miles Davis cannot be found anywhere in *Miles Ahead*. One instead gets the impression that he came across a trumpet after surviving one of those *Shaft*-like shoot-outs and, you know, just started playing the damn thing. He did not need no education and any of that dumb shit. What you will not find in the movie is what obviously happened in his life: long and quiet moments of deep reflection.

If you want to see a film that understands and even celebrates the technical and mental challenges America's classic music imposes on an intellectual, you have to watch *Whiplash*, which, of course, is about a white guy. ■

Miles Ahead
dir. Don Cheadle
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NO HOME MOVIE *A real mother.*

Chantal Akerman's *No Home Movie* Is About the Death of Her Mother, but It's Not Depressing

BY KATHY FENNESSY

No *Home Movie*, the final work from the great Belgian director Chantal Akerman, depicts her mother's last months on earth. There's no melodrama, because that wasn't Akerman's way, but rather a dispassionate depiction of a genial octogenarian going about her day-to-day routine. In that sense, it evokes memories of Akerman's landmark 1975 film *Jeanne Dielman, 23 Commerce Quay, 1080 Brussels*, in which Delphine Seyrig's housewife goes about her day-to-day routine (the two kitchens even feature similar shiny-tiled walls).

Throughout, her mother, Natalia, eats, reads magazines, and chats with Akerman. Words like boring and exciting don't quite apply—it's both and neither—as Akerman provides a privileged look at their relationship (in Skype sessions, Natalia calls her “darling” and “sweetie”). If she doesn't understand Akerman's methods, including long takes of trees bending in the wind and the rolling hills outside a car window, she respects her work. Though Natalia seems healthy, signs of decline materialize at the midway point, from

difficulty eating to a wheezy cough, but this isn't a depressing film, since Chantal prioritizes life over death. What you remember is Natalia saying, “When I see your smile, it makes me happy.”

After Natalia's death, Akerman suffered her own decline, culminating in her suicide last October. As she puts it in Marianne

No Home Movie
dir. Chantal Akerman
SIFF Film Center

Lambert's documentary *I Don't Belong Anywhere*, “My mother was at the heart of my work.”

Some believe the divided reception of *No Home Movie* also

played a part, but it's a mystery she took with her when she died. In the documentary, Chantal adds, “I always did what I liked and what interested me.” She assumed audiences would share her interests—and they did. The way her aquamarine eyes light up the screen makes this the sadder film of the two, because it's hard to imagine that anything but time could put an end to her boundless curiosity. ■

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BY ROB BREZSNY

For the Week of April 20

ARIES (March 21–April 19): “The writer should never be ashamed of staring,” said Aries writer Flannery O’Connor. “There is nothing that does not require his attention.” This is also true for all of you Aries folks, not just the writers among you. And the coming weeks will be an especially important time for you to cultivate a piercing gaze that sees deeply and shrewdly. You will thrive to the degree that you notice details you might normally miss or regard as unimportant. What you believe and what you think won’t be as important as what you perceive. Trust your eyes.

TAURUS (April 20–May 20): The ancient Greek geographer Pausanias told a story about how the famous poet Pindar got his start. One summer day, young Pindar decided to walk from his home in Thebes to a city 20 miles away. During his trek, he got tired and lay down to take a nap by the side of the road. As he slept, bees swarmed around him and coated his lips with wax. He didn’t wake up until one of the bees stung him. For anyone else, this might have been a bother. But Pindar took it as an omen that he should become a lyric poet, a composer of honeyed verses. And that’s exactly what he did in the ensuing years. I foresee you having an experience comparable to Pindar’s sometime soon, Taurus. How you interpret it will be crucial.

GEMINI (May 21–June 20): “I measure the strength of a spirit by how much truth it can take,” said philosopher Friedrich Nietzsche. Measured by that standard, your strength of spirit has been growing—and may be poised to reach an all-time high. In my estimation, you now have an unusually expansive capacity to hold surprising, effervescent, catalytic truths. Do you dare invite all these insights and revelations to come pouring toward you? I hope so. I’ll be cheering you on, praying for you to be brave enough to ask for as much as you can possibly accommodate.

CANCER (June 21–July 22): Göbekli Tepe was a monumental religious sanctuary built 11,600 years ago in the place we now call Turkey. Modern archaeologists are confounded by the skill and artistry with which its massive stone pillars were arranged and carved. According to conventional wisdom, humans of that era were primitive nomads who hunted animals and foraged for plants. So it’s hard to understand how they could have constructed such an impressive structure 7,000 years before the Great Pyramid of Giza. Writing in *National Geographic*, science journalist Charles C. Mann said, “Discovering that hunter-gatherers had constructed Göbekli Tepe was like finding that someone had built a 747 in a basement with an X-Acto knife.” In that spirit, Cancerian, I make the following prediction: In the coming months, you can accomplish a marvel that may have seemed beyond your capacity.

LEO (July 23–Aug 22): In myths and folklore, the ember is a symbol of coiled-up power. The fire within it is controlled. It provides warmth and glow even as its raw force is contained. There are no unruly flames. How much energy is stored within? It’s a reservoir of untapped light, a promise of verve and radiance. Now please ruminate further about the ember, Leo. According to my reading of the astrological omens, it’s your core motif right now.

VIRGO (Aug 23–Sept 22): Uh-oh. Or maybe I should instead say “Hooray!” You are slipping into the Raw Hearty Vivid Untamed Phase of your astrological cycle. The universe is nudging you in the direction of high adventure, sweet intensity, and rigorous stimulation. If you choose to resist the nudges, odds are that you’ll have more of an “Uh-oh” experience. If you decide to play along, “Hooray!” is the likely outcome. To help you get in the proper mood, make the following declaration: “I like to think that my bones are made from oak, my blood from a waterfall, and my heart from wild daisies.” (That’s a quote from the poet McKenzie Stauffer.)

LIBRA (Sept 23–Oct 22): In many cultures, the butterfly is a symbol of transformation and rebirth. In its original state as a caterpillar, it is homely and slow-moving. After its resurrection time in the chrysalis, it becomes a lithe and lovely creature capable of flight. The mythic meaning of the moth is quite different, however. Enchanted by the flame, it’s driven so strongly toward the light that it risks burning its wings. So it’s a symbol of intense longing that may go too far. In the coming weeks, Libra, your life could turn either way. You may even vacillate between being moth-like and butterfly-like. For best results, set an intention. What exactly do you want?

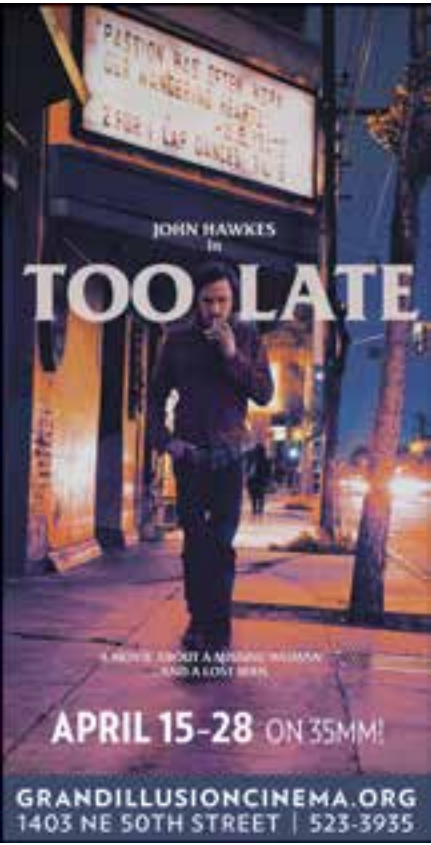
SCORPIO (Oct 23–Nov 21): “I gladly abandon dreary tasks, rational scruples, reactive undertakings imposed by the world,” wrote Scorpio philosopher Roland Barthes. Why did he do this? For the sake of love, he said—even though he knew it might cause him to act like a lunatic as it freed up tremendous energy. Would you consider pursuing a course like that in the coming weeks, Scorpio? In my astrological opinion, you have earned some time off from the grind. Is there any captivating person, animal, adventure, or idea that might so thoroughly incite your imagination that you’d be open to acting like a lunatic lover with boundless vigor?

SAGITTARIUS (Nov 22–Dec 21): “Difficulties illuminate existence,” says novelist Tom Robbins, “but they must be fresh and of high quality.” Your assignment, Sagittarius, is to go out in search of the freshest and highest-quality difficulties you can track down. You’re slipping into a magical phase of your astrological cycle when you will have exceptional skill at rounding up useful dilemmas and exciting riddles. Please take full advantage! Welcome this rich opportunity to outgrow and escape boring old problems.

CAPRICORN (Dec 22–Jan 19): “When I grow up, I want to be a little boy,” wrote novelist Joseph Heller in his book *Something Happened*. You have cosmic permission to make a comparable declaration in the coming days. In fact, you have a poetic license and a spiritual mandate to utter battle cries like that as often as the mood strikes. Feel free to embellish and improvise, as well: “When I grow up, I want to be a riot grrrl with a big brash attitude,” for example, or “When I grow up, I want to be a beautiful playful monster with lots of toys and fascinating friends who constantly amaze me.”

AQUARIUS (Jan 20–Feb 18): In one of his diaries, author Franz Kafka made this declaration: “Life’s splendor forever lies in wait around each one of us in all of its fullness—but veiled from view, deep down, invisible, far off. It is there, though, not hostile, not reluctant, not deaf. If you summon it by the right word, by its right name, it will come.” I’m bringing this promise to your attention, Aquarius, because you have more power than usual to call forth a command performance of life’s hidden splendor. You can coax it to the surface and bid it to spill over into your daily rhythm. For best results, be magnificent as you invoke the magnificence.

PISCES (Feb 19–March 20): I’ve got a controversial message for you, Pisces. If you’re addicted to your problems or if you’re convinced that cynicism is a supreme mark of intelligence, what I’ll say may be offensive. Nevertheless, it’s my duty as your oracle to inform you of the cosmic tendencies, and so I will proceed. For the sake of your mental health and the future of your relationship with love, consider the possibility that the following counsel from French author André Gide is just what you need to hear right now: “Know that joy is rarer, more difficult, and more beautiful than sadness. Once you make this all-important discovery, you must embrace joy as a moral obligation.” ■



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MOONLIGHT CAFE Ask anyone there when the karaoke happens, and they stare at you like you're insane.

Moonlight Cafe's Vegetarian Sesame "Beef" Has a Magnetic Pull on Me

I've Been Eating It for a Decade, and I'm Still Not Sick of It

BY SARAH GALVIN

I've eaten Moonlight Cafe's vegetarian sesame beef with varying frequency for a decade. When I lived for \$300 a month in a punk house with a few DIY bands, I was taken on a date to Moonlight, where I discovered its vegetable-protein alchemy. Even Burger King now has "vegetarian options," but nearly every item on the menu at Moonlight is available vegetarian (including lobster!). At the time of my first visit, I was so poor that I subsisted on premade burritos found in the dumpster, but Moonlight Cafe soon became my weekly treat to myself. Lunch specials there were (and are) affordable even on movie-theater wages.

Now that I live in the International District, Moonlight Cafe is only a few blocks from my apartment. My bike lists in the direction of Moonlight as I ride by; I think it's the magnetic pull of that perfectly seasoned gluten.

Moonlight Cafe is a Vietnamese restaurant on Jackson and 20th, bearing a delightful resemblance to the geometrical designs on kids' notebooks from the early 1990s. More than one of its neon signs advertise karaoke, but if you ask anyone there when karaoke happens, they stare at you like you're insane. Still, the raised floor on one side of the dining area was

clearly once a stage. It wouldn't matter what kind of entertainment they offered—I go for the sesame beef.

I tend to get obsessed with certain foods. My first food obsession was peanut butter and jelly on toast. I ate that (with a rotating selection of chips and fruit snacks) *every day* for lunch from second grade until sixth. I recently ate the same banh mi every day for two weeks. Even when one of

these special items falls out of my normal rotation, it joins an index of things I am ready to eat at any time for any reason. Oddly, I'm not picky. I'll try anything—jackfruit, fried crickets—but for me, some things are just perfect, sliding into place like culinary puzzle pieces. Moonlight Cafe's sesame "beef" is one of those things.

It could probably be seductive to anyone, but it's particularly seductive to vegetarians. Any vegetarian who's suffered through weird burned vegetable skewers at every barbecue forever, pining for the source of that barbecue

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smell but grossed out by meat's gristle and fat lumps, should try it.

The dark, juicy pile of "beef," with a reddish tint that screams "eat me" to the core of the reptile brain, is served on a bed of crisp shredded lettuce, green onions, cucumber slices, and steamed broccoli. Mushy broccoli is nauseating, undercooked broccoli forces the jaw to work like a goat's, but somehow this broccoli is always *exactly* the right texture. Each tender, slightly chewy bite of beef is bedazzled with sesame seeds as visually appealing as the stripes of sauce that zigzag across plates in fancy restaurants. The way they feel on my tongue makes me want another bite immediately, even after 10 years of them.

As addictive as the sesame beef may be, I knew that if I liked one thing that much, I'd be stupid not to explore the rest of the menu. I've since tried Moonlight's fried rice with egg rolls and grilled "pork," their Mongolian "beef," and their soups. The pho dac biet chay should not be neglected. It's superior to average veggie pho because rather than just a few tofu strips, it contains a parade of veggie meats including veggie mini chicken ham. This is the protein in all of the dishes labeled "chicken," and in my opinion, it is the crown jewel of glutens, the vegetarian equivalent of the prize goose in *A Christmas Carol*. It soaks up flavor like tofu and tastes like both chicken and ham—the same way cold cuts do, without any of the concerns raised by cold cuts, such as "How many animal anuses am I eating right now?" When I ate at Moonlight Cafe with my uncle, he *swore* he had accidentally ordered real pork—but he hadn't.

This brings me to the only Moonlight Cafe caveat I'm aware of. If you are a meat eater, you may be underwhelmed. I've heard this from a few carnivores who've dined with me there. It isn't because the meat dishes are inferior to the "meat" dishes in any way, it's just that meat eaters are used to the variety of proteins that make Moonlight so particularly special for vegetarians.

Besides on a first date (the food is hearty but mostly shaped in such a way it won't get all over your face), the best way to eat at Moonlight Cafe is high out of your mind. I used to hallucinate every time I smoked cannabis, so I feared stoned restaurant outings would be unpleasant, if not impossible. When I began having the hungry/horny/relaxed/uncontrollable-laughter response most people do to weed, I made going out to eat high a goal. Fortunately, my cousin, a favorite fellow drug astronaut, lives across the street from Moonlight, so rather than a potentially stressful planned meal, the first one happened simply because we were high and fucking starving and Moonlight was the closest food source. We levitated across the street with a friend who hadn't smoked in a very long while and made a charming running commentary about how wonderful everything was.

On that trip, I had stir-fried "beef" with cashews and vegetables. It was one of the best dinners of my life. I remember how everything on the plate looked, the steaming fresh broccoli, the fluffy mound of brown rice, the cashews glistening with sauce and oil. I'm not usually able to eat a full Moonlight Cafe entrée with rice in one sitting, but I finished mine and sampled my dining companions' dinners. I could feel my body absorbing the food like a houseplant so thirsty that its leaves visibly uncrinkle the moment water touches the cracked potting soil.

The neon and '90s geometry were surreal, but not in a threatening way—it was like watching *Blade Runner* or *Liquid Sky* inside a fleece blanket inside a giant martini. We floated back across the street, at peace with the world. ■

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PERSON OF INTEREST



Cucci Binaca, photographed in the produce section of the Broadway Quality Food Center on Capitol Hill. PHOTO AND TEXT BY KELLY O

Cucci Binaca

Drag Queen, Hostess, Performance Artist

Cucci Binaca is one of Seattle's newest and most fearless hostesses-with-the-mostesses. Never ever one to stick to the antiquated drag convention of lazily lip-synching to old Cher/Madonna/Gloria Gaynor songs in a bad wig, Cucci is more likely to strip down to a

nearly naked boy-body to enact the Yeah Yeah Yeahs' "Warrior" while covered in violently-colored paint.

Cucci Binaca's wildly weird magic is performed by Tyler Lane, a former US Navy service member who was stationed on a base

in Bremerton. One has to wonder what it was like for Lane to trade in his navy blues for bright nipple pasties and an ill-fitting garter belt in that windy wonderland on the Kitsap Peninsula.

"There's really nothing very interesting going on in Bremerton," Lane told me, while dressed in full drag at QFC. "It's kind of a sad American city." Cucci's doing what she can to spread cheer there, hosting Cucci's Cake Batter at Papa's Eats Treats and Spirits. "It's

a crazy scene," Lane enthused. "Grandmas doing dabs, drunk sailors, and... well, LOTS of grandmas. And me!"

Cucci Binaca is hosting Cucci's Spooky Weed at Kremwerk on April 20 and COMEBACK: Down 'n' Dirty Reunion at Chop Suey on April 30. She has two regular nights: Cucci's Critter Barn (second Saturdays at Kremwerk) and Cucci's Cake Batter (third Fridays at Papa's Eats Treats and Spirits in Bremerton).

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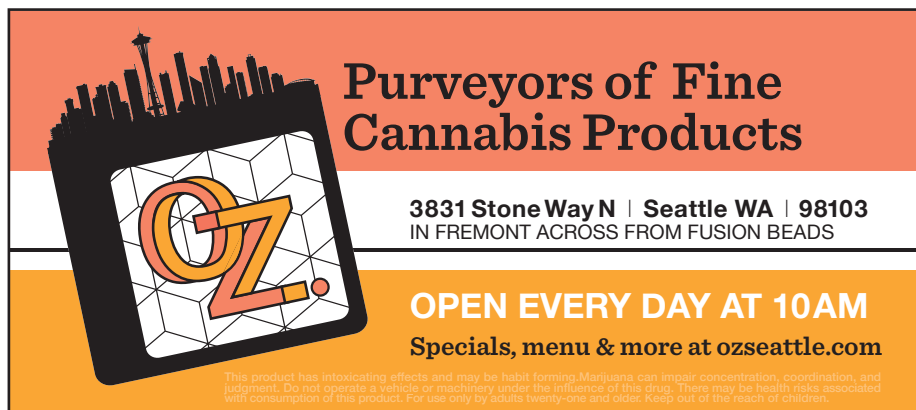
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